THE INLAND PRINTER

AUGUST 1929

PR

Now!

Next month...and the months to follow ...when buyers are buying and not vacationing...will you be equipped to meet the persisting demand for something new...different...better? Hundreds of thousands of both new and old dollars will be invested in Thermography this year which heretofore purchased "plain" printing. And Thermography *is* profitable! Now is the time to investigate!

The New

SUPER SPEED

Electric

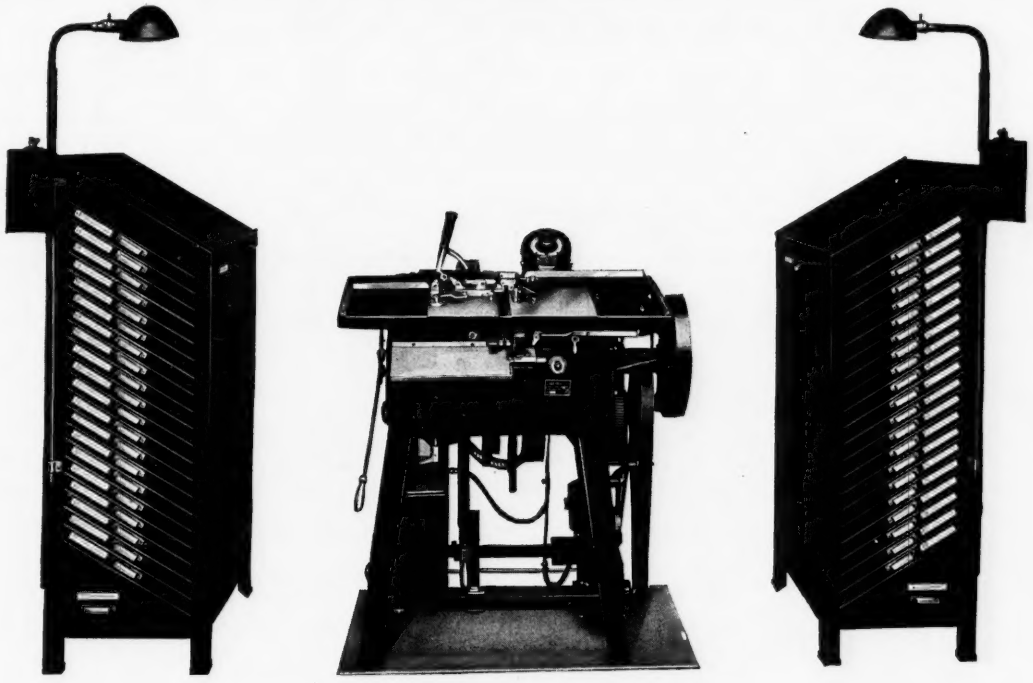
Virkotype Machine, recently announced, is the most efficient, all-round producer of Thermography on the market. May we tell you more about it?

VIRKOTYPE

WOOD, NATHAN & VIRKUS COMPANY, Inc.

112 CHARLTON STREET, NEW YORK

***Chicago Office:* 631 South Dearborn Street**



Ludlow—the Equipment for Job and Display Composition

With the simple equipment illustrated, a printer is in possession of unlimited facilities for job and display composition.

These facilities will enable him to set all job and display composition in faster time at lower cost than with single types.

These facilities provide an always-new typeface for every job, resulting in radical saving in make-ready time.

These are strong statements. Along with other statements of like importance to the printer, they have been frequently repeated in Ludlow advertising.

But the beauty about facts is that they are susceptible of proof, and we expect to be called on to prove any or all of the statements we make regarding the advantages of the Ludlow.

Practical demonstrations of the truth of these statements will be made at any time for interested printers, either at our factory in Chicago or at our district offices in New York, Boston, Atlanta, and San Francisco. For printers not located near these cities, we will endeavor to arrange demonstrations at a convenient point.

Any printer setting job and display composition without the aid of the Ludlow will find it greatly to his advantage to put these statements to the test.

Ludlow Typograph Company

2032 Clybourn Avenue. Chicago

SET IN THE NEW LUDLOW GARAMOND BOLD WITH ITS ITALIC

Trade Composition

is based on

Sound Economy

Trade composition plants have increased in number because the business is economically sound; because the owners of trade-service typesetting plants are experts in the production of composition, and because they have not hesitated to invest money in equipment to better and broaden the service they render.

Printers desiring to keep their composition costs at a minimum and to better satisfy their own customers should call the trade compositor into action. Thousands of printers are taking advantage of a service which offers a good profit without heavy investment.

Trade plants using Wilke's Type Metals can give yon the best type and slugs

METALS REFINING COMPANY

MAIN OFFICES *and* PLANT, HAMMOND, INDIANA

NEW YORK OFFICE, PRINTING CRAFTS BLDG., 461 EIGHTH AVE.

Wilke's — The Highest Standard

Metals of Guaranteed High Quality for All Typesetting and Typecasting Machines

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate $4.00 a year; 40c a copy. Canadian, $4.50 a year; foreign, $5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

BODONI MODERN : BODONI MODERN ITALIC : BODONI : BODONI ITALIC

BODONI BOLD : BODONI BOLD ITALIC : BODONI BOOK : BODONI BOOK ITALIC

GARAMOND : GARAMOND ITALIC : GARAMOND BOLD : GARAMOND BOLD ITALIC

CENTURY : CENTURY ITALIC : CENTURY BOLD : CENTURY BOLD CONDENSED

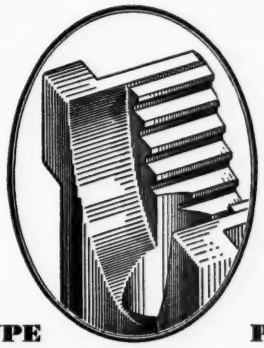
CENTURY BOLD ITALIC ■

KENNTONIAN AND ITALIC ▲

CLOISTER : CLOISTER BOLD ●

MEDIEVAL : MEDIEVAL BOLD ▲

RUGGED BLACK AND ITALIC ◆



INTERTYPE **PATENTED**

WIDE TOOTH MATRICES

Speed Composition Production

Intertype matrices up to one-eighth of an inch thick have combination teeth that extend the full width of the matrix. On Intertype matrices thicker than one-eighth of an inch the teeth extend more than half way across the matrix.

This means almost no distributor stops. Hence, faster composition production.

Intertype matrices have extra thick side walls that reduce sorts replacements to a minimum. Intertype matrices have long life as well as run extremely smooth.

Write to the nearest Intertype office for a FREE copy of "Intertype Features."

Standardized INTERTYPE TRADE MARK

INTERTYPE FACES

are standard faces—the kind that printers and publishers will need on everyday jobs of all kinds. There are also many unique faces in the Intertype specimen book. Write to the nearest Intertype office for your FREE copy of the Intertype specimen book.

INTERTYPE IDEAL NEWS ■

INTERTYPE MODERN ▲

RULES AND BORDERS ●

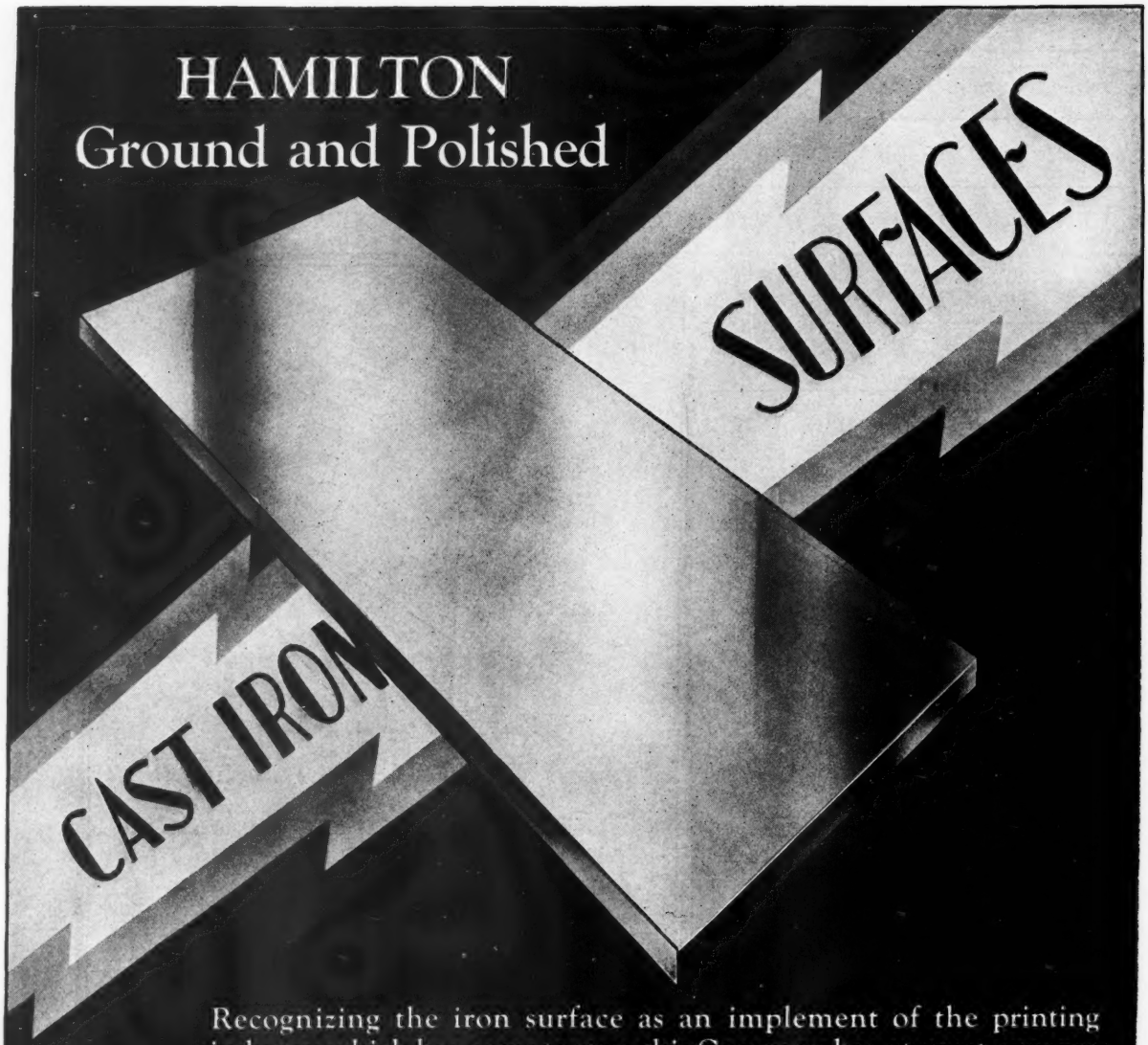
INTERTYPE CORPORATION : 360 FURMAN STREET : BROOKLYN : NEW YORK

CHICAGO : NEW ORLEANS : LOS ANGELES : SAN FRANCISCO : LONDON : BERLIN

NO STANDARDIZED INTERTYPE HAS EVER BECOME OBSOLETE

Set in Intertype Bodoni Modern, Bodoni and Medieval.

HAMILTON
Ground and Polished



Recognizing the iron surface as an implement of the printing industry which has come to stay, this Company has at great expense installed Milling and Grinding machines for the production of *Ground* and *Polished* iron surfaces.

These iron tops provide the printer for the true imposition of his forms, surfaces equal to the work beds of the most exact precision machine tools used in industry, as fine as it is commercially practicable to produce such an article.

Hamilton Iron Tops when installed and properly levelled present the ideal imposing surface and is as accurate as any press bed. A great make-ready time saver.



Hamilton Mfg. Co.

Main Office and Factory, Two Rivers, Wisconsin
Eastern House, Rahway, N. J.
Pacific Coast Plant, 440 East 49th St., Los Angeles, Cal.

Hamilton Goods are for sale by all Prominent Type Founders and Dealers everywhere.



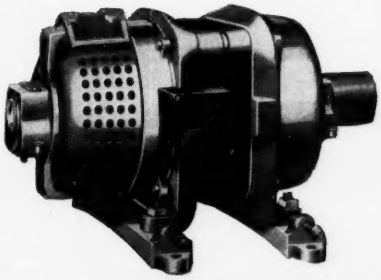
The Kimble Push Button Control provides complete, effortless press control from the feeder's platform.

Modern Printers
Demand Dependable Equipment

Progressive printers everywhere recognize the importance of proven equipment. They are adverse to unnecessary risks inherent in untried machinery. It is not surprising, therefore, that so many of them use Kimble Motors with Push Button Control.

Kimble Motors have proved their worth by unsurpassed service on cylinder presses for over twenty years. During this long period Kimble engineers have successfully applied motors to every type of cylinder press made in the United States. They have records based on actual experience that indicate the correct equipment for every press.

Take advantage of the valuable experience acquired by Kimble engineers in applying motors to printing machinery. Get their recommendation before you order your new motor.

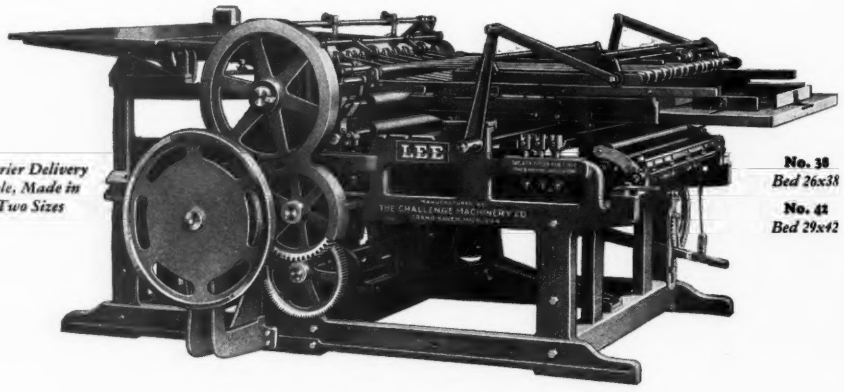


The sturdy Kimble Motor—product of over twenty years' experience in applying motors to printing presses—assures dependable production.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY
634 N. Western Avenue :: Chicago, Ill.

KIMBLE MOTORS
Made for Printers since 1905



Carrier Delivery Style, Made in Two Sizes

No. 38
Bed 26x38

No. 42
Bed 29x42

The Ideal Investment—

because of the small first cost, economy in operation, and wide capacity range, **LEE Two-Revolution Presses** are an investment that will put your pressroom on money-making basis.

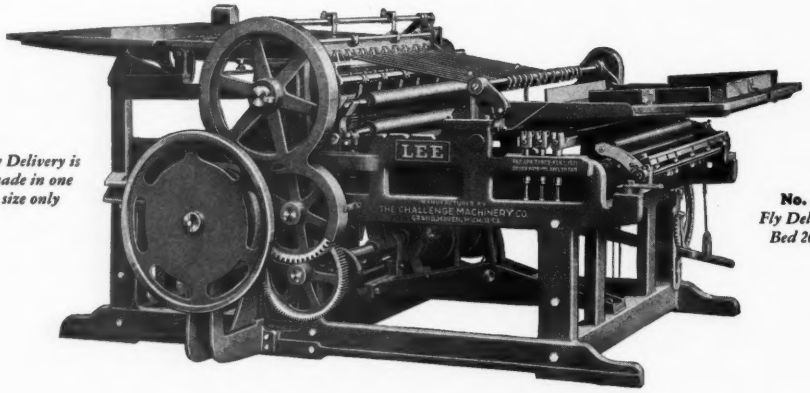
LEE Presses in either size or style will handle any size sheet from a single letterhead up to a sheet the rated capacity of the press, and do it quickly and economically.

Write Us or Any Dealer For Full Particulars

The Challenge Machinery Co.

Grand Haven, Michigan

Chicago, 17-19 E. Austin Ave.—BRANCHES—200 Hudson St., New York

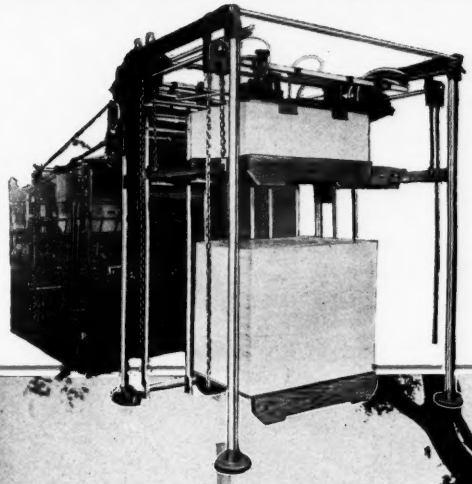


Fly Delivery is made in one size only

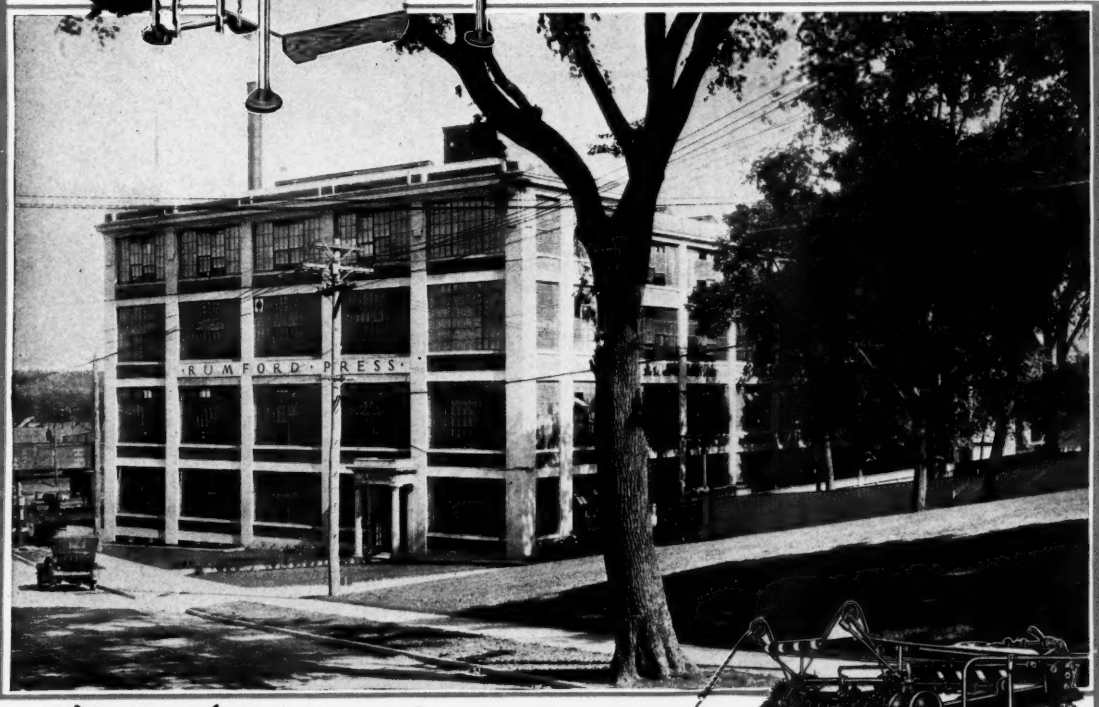
No. 38
Fly Delivery
Bed 26x38

NOTE—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

The RUMFORD PRESS operates more than 50 CROSS and DEXTER FEEDERS



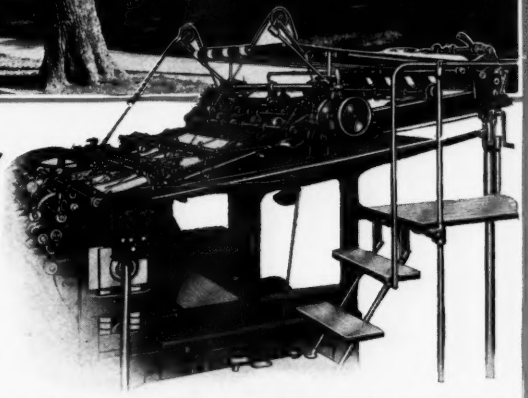
This great Publication House must run its Press Room Day and Night to meet the exacting mailing schedules of its many nationally famous magazines of quality.



"No Hand Feeding of any Consequence for a long Period"

"We can make no comparison in this plant between hand and machine feeding, since there has been no hand work of any consequence for a long period, but we are sure we get more and better results on work of the exacting nature done here than could be expected from hand feeding."

THE RUMFORD PRESS



DEXTER FOLDER COMPANY
28 West 23rd. St. NEW YORK

CHICAGO · CLEVELAND · DALLAS · PHILADELPHIA · ST. LOUIS · SAN FRANCISCO · BOSTON · ATLANTA · TORONTO

A UNIQUE SERVICE

OF IMPORTANCE TO PRINTERS * *



IN an industry that is advancing so swiftly and changing so rapidly, the planning, construction and re-arranging of printing plants demands unusual training and foresight.

* * *

The personnel of this organization have devoted their lives to the study of printing problems and are prepared to offer printers and architects an exceptional service.

* * *

In all matters regarding the construction and re-arranging of printing plants and the design, manufacture, and supplying of printing equipment, we offer the experience of the leading engineers in this field.

TELEPHONE · ALGONQUIN 1620

MAY WE DISCUSS YOUR PROBLEM WITH YOU? YOU INCUR NO OBLIGATION.

BERRY-MINGLE CO·INC·

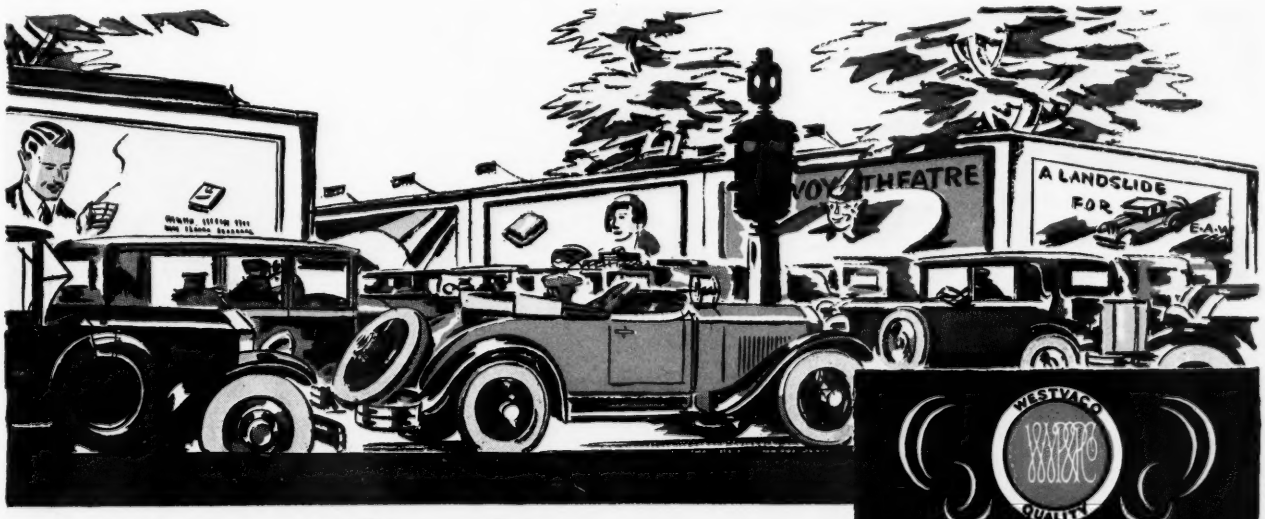
FLATIRON BUILDING · 175 FIFTH AVENUE AT TWENTY-THIRD STREET · NEW YORK

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



THE AUTOMOBILE

Because it merged the farms into towns, and the towns into cities, and gave the people free access to the nation by the roads which its coming created, the Automobile deserves high rank as a messenger of American civilization. The development of the poster in America which brings business to the retailers in small towns and suburbs is a direct result of the national audience for poster advertising which the Automobile has created.



VELVO-
ENAMEL

WESTVACO
QUALITY

MESSENGERS
OF
AMERICAN
CIVILIZATION
No 8

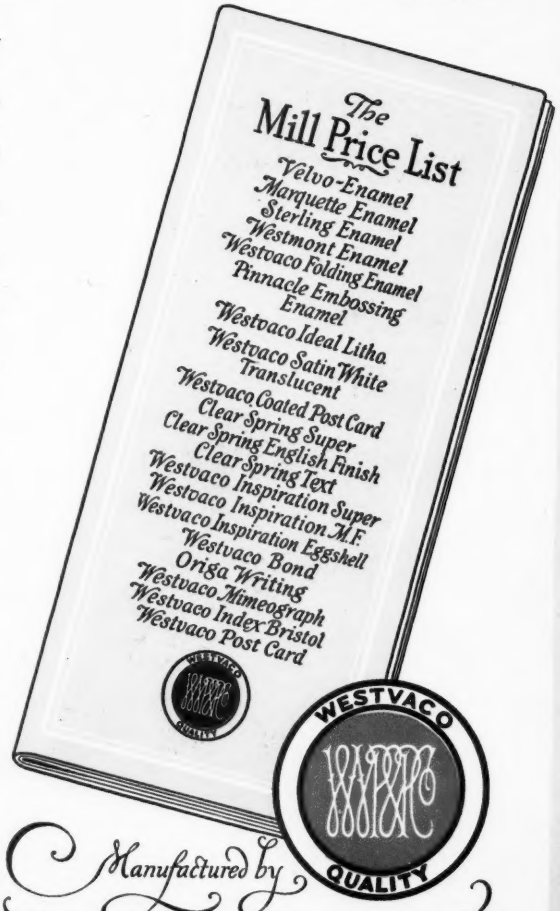
A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of
WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co. 29 Pryor Street, N. E.
AUGUSTA, ME.	The Arnold-Roberts Co.
BALTIMORE, MD.	Bradley-Reese Company 308 West Pratt Street
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street
BUFFALO, N Y.	The Union Paper & Twine Co. Larkin Terminal Building
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way
MEMPHIS, TENN.	Graham Paper Company 411 South Main Street
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Streets
NEW YORK, N.Y.	West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street
OKLAHOMA CITY, OKLA.	Graham Paper Co. 15-17 E. California Avenue
OMAHA, NEB.	Carpenter Paper Company Ninth & Harney Streets
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second & Liberty Avenues
PROVIDENCE, R. I.	The Arnold-Roberts Co. 86 Weybosset Street
RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
ST. LOUIS, MO.	Graham Paper Company 1014 Spruce Street
ST. PAUL, MINN.	Graham Paper Company 16 East Fourth Street
SAN ANTONIO, TEX.	Graham Paper Company 130 Graham Street
SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co. 503 Market Street
SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
WASHINGTON, D.C.	R. P. Andrews Paper Co. First & H Streets, S. E.



Manufactured by

WEST VIRGINIA PULP AND PAPER COMPANY



THOUSANDS OF OUR NEW MAGAZINES

Are Giving Perfect Satisfaction in America's Best Print Shops

We guarantee them to be manufactured from the highest quality material obtainable and to work perfectly on any standard Linotype Machine.

Try one or more at our risk

Full Size $150.00
Split Size *(Upper or Lower)* 110.00

Interchangeable on all Standard Linotype Machines, Including Models 26, 25, 19, 18, 14, 8, 5, 4 and L

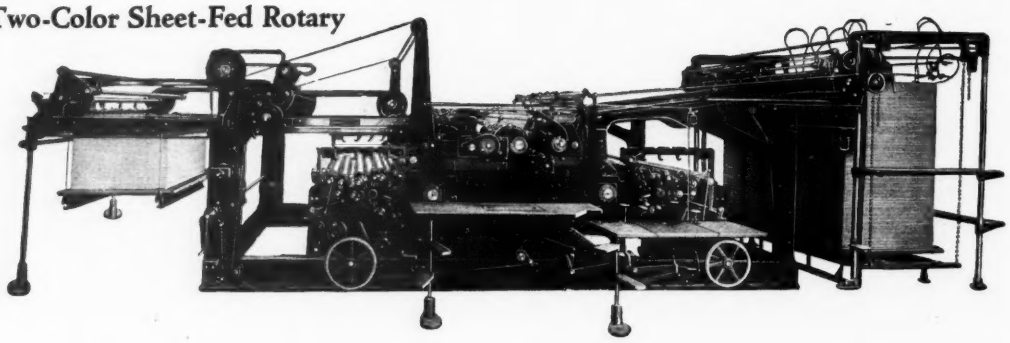
RICH & McLEAN, INC.

Manufacturers of
Magazines, Molds, Liners, Etc., for Linotype Machines

15 PARK PLACE, NEW YORK, N. Y.

Chicago	*St. Paul, Minn.*	*San Francisco*	*Philadelphia*
SUPERIOR LINOTYPE SALES AND SERVICE BUREAU	PERFECTION TYPE, INC.	THOS. F. DONAHUE	WM. W. CORTER
631 South Dearborn Street	141 East 5th Street	200 Davis Street	6106 Catherine Street

Babcock Two-Color Sheet-Fed Rotary



What Users Say

(NAMES ON REQUEST)

"We think it is superior in many ways, particularly in production, to other two-color presses with which we are familiar. *The ink distribution is fine. It seems to be very adequate for any kind of work that you can possibly put on the machine.*"

♦ ♦ ♦

"I have checked up the production for the last six months . . . a period of 25 weeks to be exact . . . and I find our production in running time during that period to be exactly 1,844 impressions per hour. On our work we find that we get best production when running the press at a speed of 2,200 or a little better per hour.

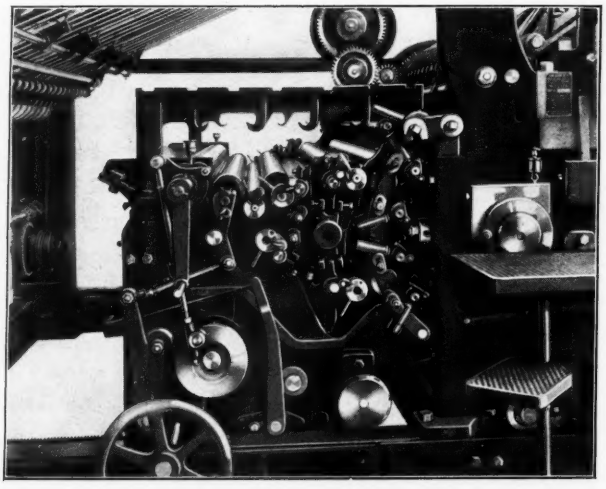
"We find that the most important and satisfactory features of the Babcock Press are very rigid impression, *good ink distribution,* accessibility of cylinders for plating and makeready, and the positive sheet delivery. The register on two-color work is the very best."

♦ ♦ ♦

"*The ink distribution is, without doubt, better than on a flat-bed.* The register is excellent, and no matter how fast you run there is no vibration and no change in register."

Distribution!

Read at the left what *users* say about the *distribution* and other features of the Babcock Two-Color Sheet-Fed Rotary. Then let us mail you complete information (including actual production averages, as reported by users) about this modern profit-earner. Please address The Babcock Printing Press Mfg. Co., 460 West 34th Street, New York.

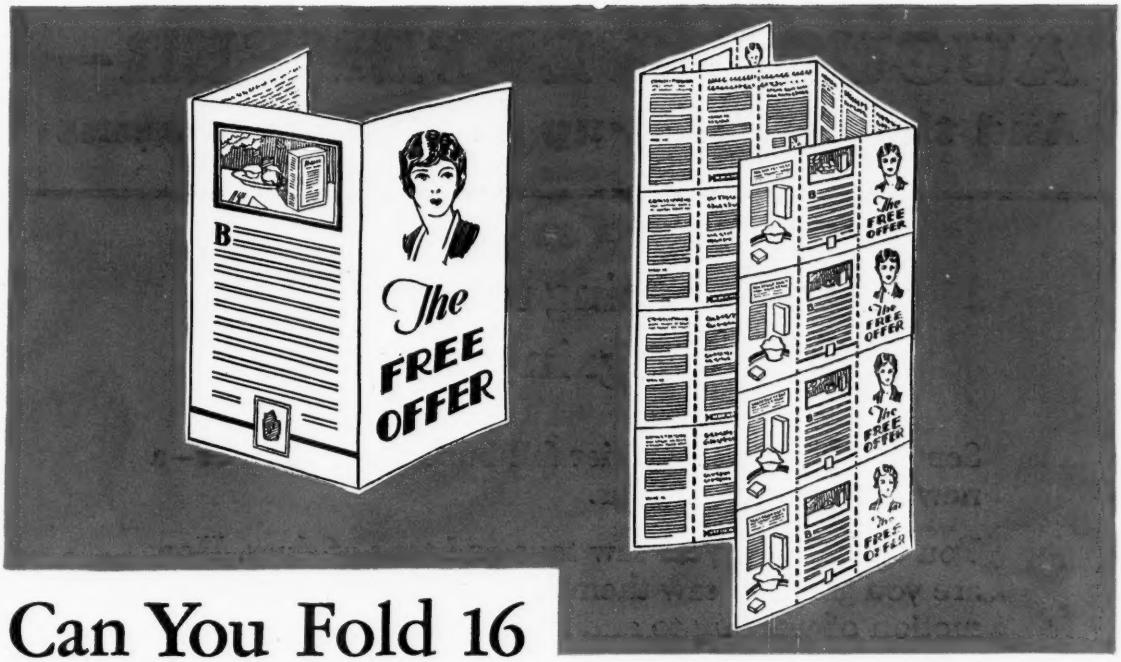


Quoting a user of *eight* of these presses: *"Without doubt the most effective inking mechanism ever built, not excluding any other in the comparison."*

BABCOCK

MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS

TWO-COLOR SHEET-FED ROTARY



Can You Fold 16 Six-Page Folders in *One* Operation?

AN Indiana printer reduced costs and speeded up production on a big run order, when his Model K Cleveland Folder delivered sixteen six-page folders in one operation from a 25 x 38 sheet at the rate of 38,000 signatures per hour.

Cleveland Folding Machines will fold every form that can be folded on any other type of folding machine and a large number of additional forms of great commercial value that other types cannot fold.

A printer or binder whose plant is geared to Cleveland production can compete where there is money to be made. Cleveland Folding Machines are helping thousands of printers and binders to reduce costs and increase production in a way that insures a profit at the end of the year.

Write for full information and samples of work folded on any of the five sizes of Cleveland Folders.

Five Cleveland Models

Model K handling a sheet from 10 x 12 to 39 x 52 requires no special impositions to fold any form that may be folded by any other machine unless specially built.

Model B handles sheets from 4 x 7 to 26 x 40.

Model O handles sheets from 4 x 6 to 19 x 25, and produces 65 different forms from full-sized sheets.

Model E produces 55 different forms from sheets 4 x 6 to 17 x 22.

Model L will fold 27 different forms handling sheets from 4x6 to 17x22.

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: 1929-31 East 61st Street, CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building
BOSTON—Chamber of Commerce Bldg.
PHILADELPHIA—1024 Public Ledger Bldg.
CHICAGO—343 S. Dearborn cor. Van Buren
LOS ANGELES—East Pico and Maple Street
SAN FRANCISCO—514 Howard Street

We are interested in seeing samples of work folded on the machines indicated—

☐ Model "K" (39 x 52) ☐ Model "B" (26 x 40) ☐ Model "O" (19 x 25) ☐ Model "E" (17 x 22) ☐ Model "L" (17 x 22)

*Name*_____ *Address*_____ *City*_____ *Business*_____

1929-31

AUGUST—SEPTEMBER—
And the Fall Pick-up in Business Begins

Are you going to saw slugs *by hand* again this year?

September 1st and heavier fall business is upon us—a new business year begins.

You will in that year saw tons and tons of slugs. How are you going to saw them? *By hand,* with all the lost motion of walking to and from the floor saw, waiting a turn at it, and so on?

This is a good time to consider a change—one that will permit a real saving in your slug sawing.

A Mohr Lino-Saw will saw your slugs automatically; will give you all measures direct from the machine all ready for makeup. Just think what that means in time saved in a year.

The system is practical; has been in use for years by hundreds of plants like yours. Users are enthusiastic over the savings they make and say they couldn't afford to go back to hand sawing.

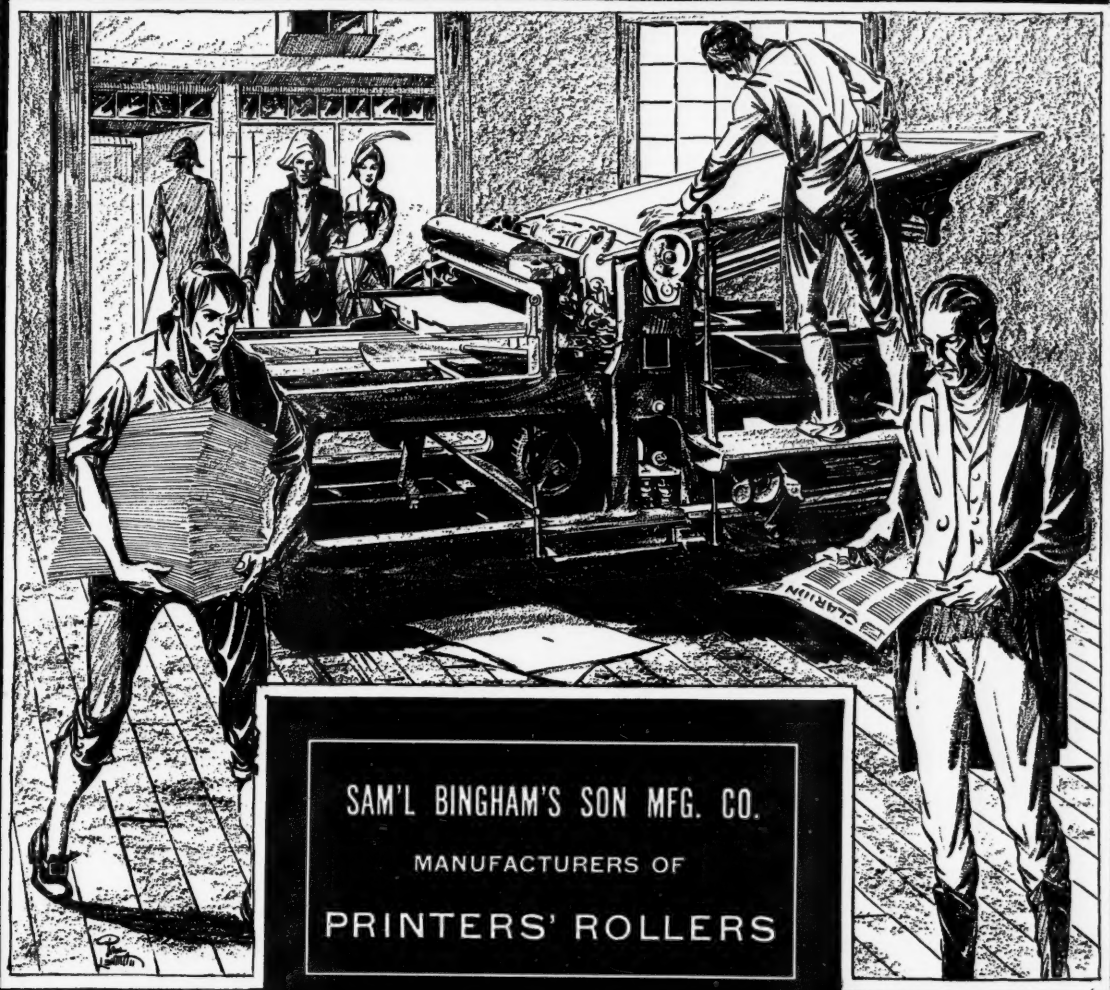
Let's talk it over and see what the Mohr Lino-Saw can do for you this year. Drop us a line and we will tell you all about it without obligation.

Get that slug-sawing problem out of the way—the sooner the better.

MOHR LINO-SAW COMPANY

609-613 West Lake Street

Chicago, Illinois



SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

Koenig's first cylinder press, about 1812-1817, ushered in the modern era of high-speed, high-quality printing, though it was not wholly successful until the invention of composition rollers solved the inking problem.

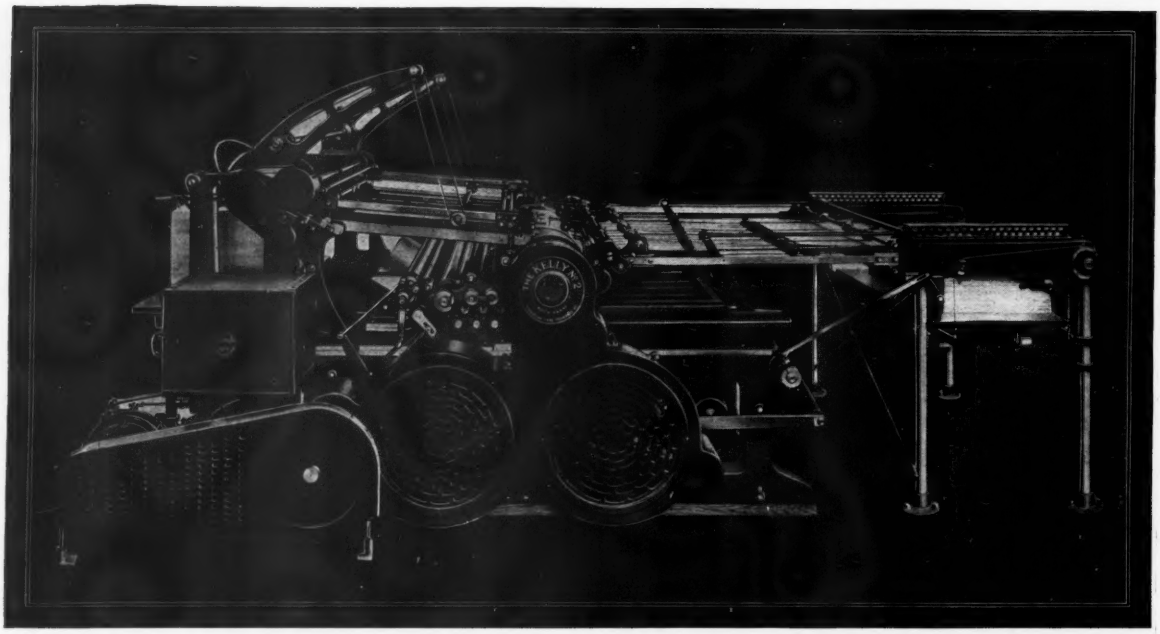
THE modern roller is as different from the first one as the modern newspaper press is from Koenig's first cylinder press. Continuous experiment and constant improvement have resulted in the Sam'l Bingham's Rollers of today—the perfect medium for even distribution of ink over any kind of form. Ship your old rollers to our nearest factory when you remove them from service. We will cast new rollers and hold them to season properly until you need them—then a letter, wire, or phone call will bring them over-night, if need be. Use our Red Shipping Labels—fourteen modern factories at your service!

We are prepared to furnish any kind of roller for any press

Factories at:

CHICAGO 636-720 Sherman Street	**DETROIT** 4391 Apple Street	**CLEVELAND** 1432 Hamilton Avenue	**KANSAS CITY** 706-708 Baltimore Avenue	**DES MOINES** 1025 West Fifth Street
KALAMAZOO 223 West Ransom Street	**INDIANAPOLIS** 629 South Alabama Street	**MINNEAPOLIS** 721-723 Fourth Street		**SPRINGFIELD, OHIO** Cor. East and Harrison Streets
PITTSBURGH 88-90 South 13th Street	**DALLAS** 1310 Patterson Avenue	**ATLANTA** 274-6 Trinity Ave., S.W.	**NASHVILLE** 911 Berryhill Street	**ST. LOUIS** 514-516 Clark Avenue

For 80 Years Bingham's Reliable Printers' Rollers



Illustrating the Kelly No. 2 Automatic Printing Press

Kelly Automatic Presses *for* Large Production

Simple adjustments **make Kelly Automatic Presses easy to handle**

High operating speed **and Kelly conveniences insure maximum production**

Safety devices **on the Kelly protect operator, stock, form and plates**

Automatic operating control **relieves the pressman of close mechanical supervision**

Rigid impression, **excellent distribution and hairline register contribute to the high quality of printing for which Kelly Presses are noted**

FOR SALE AT ALL SELLING HOUSES OF THE

American Type Founders Company

Sold also by **Barnhart Brothers & Spindler,** ***all selling houses;*** **Sears Company Canada Limited,** ***Toronto-Montreal-Winnipeg;*** **Alex. Cowan & Sons, Ltd.,** ***all houses in Australia and New Zealand;*** **Cameo [Machinery] Limited,** ***London, England;*** **National Paper and Type Co.,** ***Central and South America, Mexico, Cuba, Porto Rico and West Indies***



rules the waves . . !

BOAT-BUILDERS have abandoned the traditional white, and adopted gorgeous hues. Hulls have become as the rainbow, and decks as the peacock.

But the builders haven't stopped with that. Realizing the limitations of merely black ink, they have adopted four-color process printing—on *coated paper*—to picturize to millions what otherwise only hundreds could know.

In consequence, the public has gone wild over motorboating. Small-boat yards are busy and expanding. And streaks of color decorate the waterways. . . Beauty in boating has put boating over.

* * *

It is our contention that any manufacturer can give fresh impetus to sales, through Beauty—in product and in printing.

The best in beautiful printing is obtained through fine-screen halftone and process plates. And as a practical matter such plates can only be adequately reproduced on paper having a clay-coated surface.

For forty years the Martin Cantine Company has been devoted exclusively to the manufacture of such paper. In our sample-book you will find tested, perfected grades for every requirement. Write for a copy, together with the name of our nearest distributor. Address our Department No. 342.

MAKERS OF AMERICAN OVERLAY BOARD

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York — N. Y. Sales Office, 501 Fifth Avenue

Cantine's COATED PAPERS

CANFOLD * ASHOKAN * ESOPUS * VELVETONE * LITHO C.1S.
NIAGARA * DUO-BOND * HI-ARTS * M.C.FOLDING * WATERTONE

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© 1929

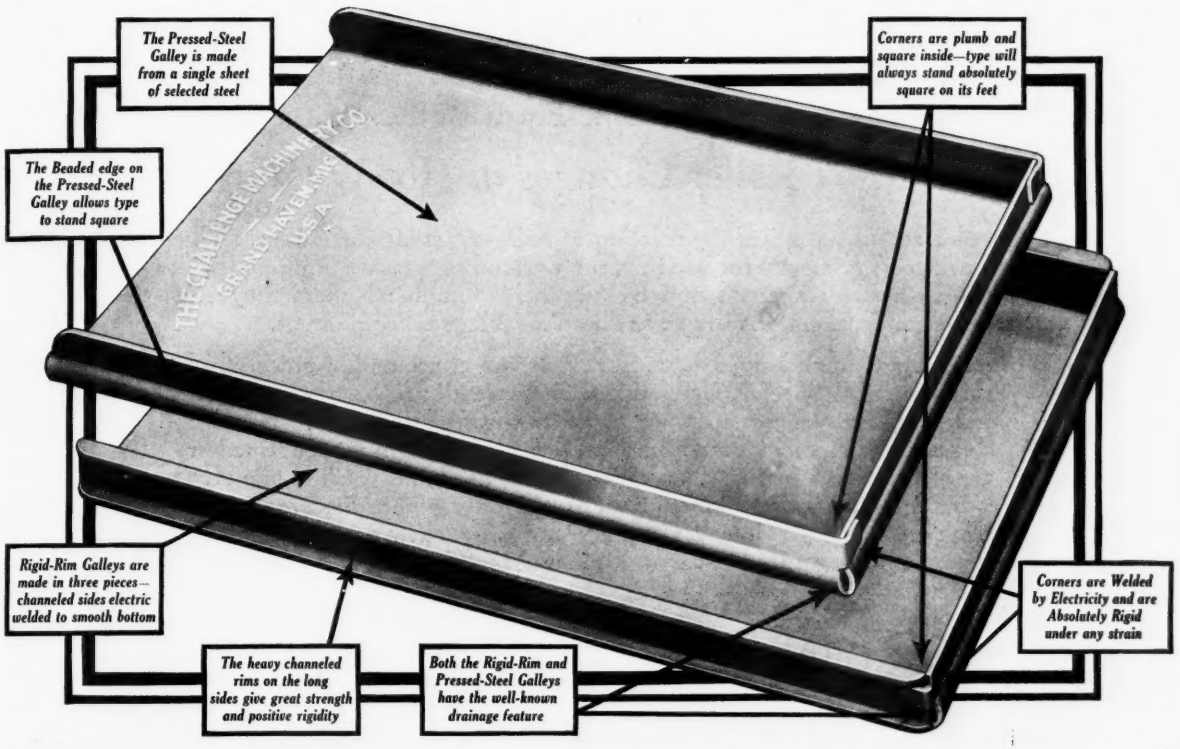
CHARLES ENEU JOHNSON AND COMPANY



LEXINGTON BLUE

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES



9-2

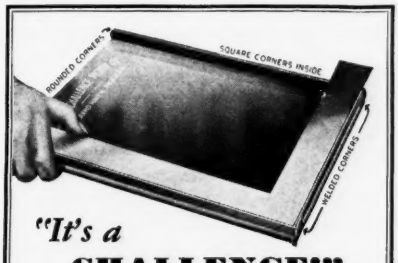
Now!—*new low prices*—

CHALLENGE ALL-STEEL TRU-SQUARE GALLEYS

Yes, Sir! New prices—prices that signalize a drastic reduction—prices that strike a new low level for these famous galleys that printers have recognized as the best for almost forty years.

Both CHALLENGE Pressed-Steel and CHALLENGE Rigid-Rim Galleys are included. Now you can get the incomparable one-piece Pressed Steel CHALLENGE at a price that will surprise you — the splendid galley that's moulded from a single piece of specially made cold-rolled steel—and square as a die.

And you can buy the all-steel Rigid-Rim CHALLENGE at equally surprising prices — the galley that's known throughout the trade for its superior rigidity and durability—its smooth surface, absolute squareness, and rounded edges and corners that save your arms many a dangerous scratch.



***"It's a* CHALLENGE!"**

Of course it is! None but a CHALLENGE has that unmistakable "feel" of fitness. None but a CHALLENGE is so strong, so rigid, so perfectly smooth, slick and absolutely square. Try it — examine it — "heft" it. Of course, "it's a CHALLENGE!"

All the noted CHALLENGE features remain intact. All the famous superiorities such as the one-piece construction, the electric welded corners, the drainage openings and the beaded bottom-edge for extra strength on the CHALLENGE Pressed-Steel Galley; and the channelled sides for rigidity, the drainage openings and the electrically welded sides and corners make the CHALLENGE Rigid-Rim Galley practically a one-piece galley and you get them all at new low prices.

Ask your dealer today about these galleys and these prices. Make it a point to inspect these better galleys—to learn why the most prominent printers use them exclusively.

Made in regular job, news and mailing sizes. Special sizes will be made to order promptly.

The Challenge Machinery Company

17-19 E. Austin Avenue, CHICAGO

Grand Haven, Michigan, U.S.A.

200 Hudson Avenue, NEW YORK

IDEAL *Graphic* ROLLERS

Non-Meltable Form Rollers

No More Roller Changes in Hot Weather

Graphic rollers are a definite solution of roller-softening difficulties. They are designed primarily for use in form position on presses equipped with Ideal Typograph Ductors and Distributors. Graphic Rollers may also be used to excellent advantage as complete job-press equipment.

Hot, muggy, humid days have practically no effect on Graphics which are made of a special composition guaranteed not to run or soften under any weather condition or at any rate of press speed. Graphic Rollers give unusual year-round service. Expansion and contraction are reduced to a minimum. They are set, used and washed like any ordinary glue rollers, but without their hot-weather disadvantages. One trial and you'll say Graphics not only save grief when the weather changes, but save you time and money.

News GRAPHIC Rollers

Newspaper publishers will find our News Graphic Roller a big advance over any newspaper roller in use. Being unaffected by weather conditions or high press speeds there are no delays in getting out editions promptly because of roller difficulties. Furthermore News Graphic Rollers are as serviceable in winter as they are in summer. Write for all the interesting facts today.

Be ready for hot weather by installing Graphics —NOW!

Send for This FREE BookToday



There's an Ideal Roller for Every Printing Need

Our products are fully protected by United States Patents

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(TRADE MARK REGISTERED U. S. PATENT OFFICE)

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IDEAL ROLLER & MANUFACTURING CO.

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IDEAL

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

IDEAL

Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

IDEAL

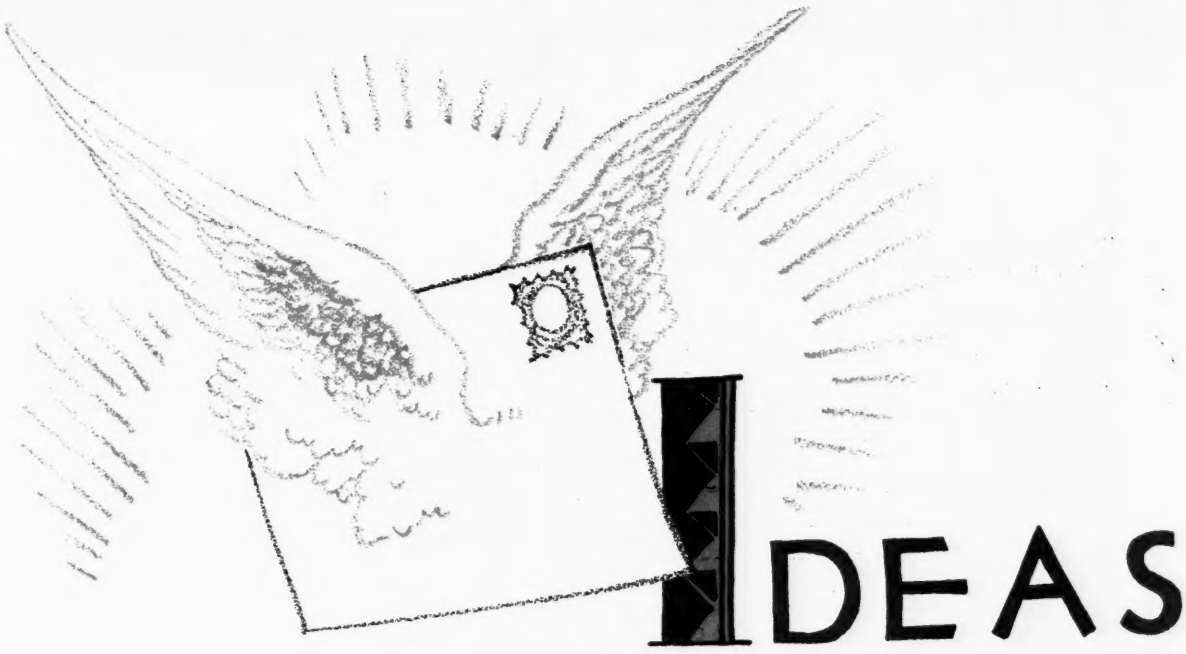
Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

IDEAL

Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



IDEAS

COLLINS TRANSLUCENT COVERS SUGGEST IDEAS GALORE! ▪ ▪ ▪

EVER so rapidly grows the consciousness among printers and advertisers that Collins "Translucents" are as ideally suited to the cover position on booklets, catalogs and brochures as they are to display cards, menus and individual announcements. That is why the word "Translucent" is now qualified with "Cover."

There's LAIDTONE TRANSLUCENT COVER, for instance, in White, Ivory, Light Blue, Light Green, Robin's Egg Blue, Orange and Yellow. Beneath a surface perfectly coated for the finest half-tone or full-color work, one finds the laid effect of Laidtone Book.

Then there's the innovational and extraordinary FABRATONE TRANSLUCENT COVER in White, Ivory, Blue and Green. It's the patterned three-ply "coated" that gives the modern muse something new to think about and use.

Nor must we neglect the good old ULTRAFINE TRANSLUCENT COVER in White, Primrose, Flesh and India. It's been the faithful Collins standard for many, many years. And very soon a surprise will be announced in the form of MODERNE TRANSLUCENT COVER, something radically and absolutely new.

But small justice can be done these "coateds" with brief paragraphs of words. That is why each of them has been assembled into an interesting portfolio exhibit which contains workable ideas. That is why these portfolios are offered to you for the few moments it will take to ask for them. That is why, perhaps, we have written this announcement.

Sold by America's Leading Paper Merchants

A. M. COLLINS MFG. COMPANY

1518 WALNUT STREET, PHILADELPHIA

14.28 Per Cent More Output on Cylinder Presses

Automatic device kills static 100%; saves 0.5 hour per press per day—eliminates slip-sheeting on 89% of heavy forms—press output increased 14.28%.

Accept 30-Day Free Trial Offer

The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at $3.00, so he made $3.60 more per day by automatic offset elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another $1.50 a day to the press profit.

His pressman operates the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

Accept 30 Days' Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money, send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

Craig Sales Corporation

636 GREENWICH ST. NEW YORK CITY

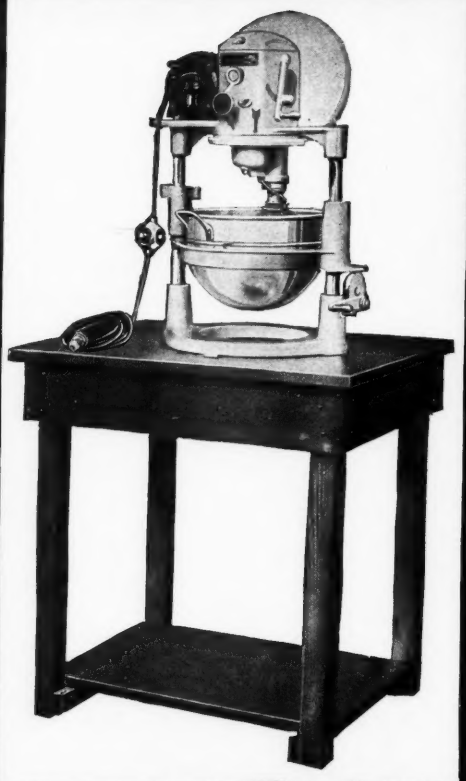
CRAIG SALES CORP., Dept. I. P. 8
636 Greenwich St., New York, N. Y.

Please forward details of your 30-Day FREE Trial Plan for our consideration.

NAME.....

FIRM.....

ADDRESS.....



A Partial List of Printers who have found the

READ
INK MIXER

to be a wonderful help in the production of

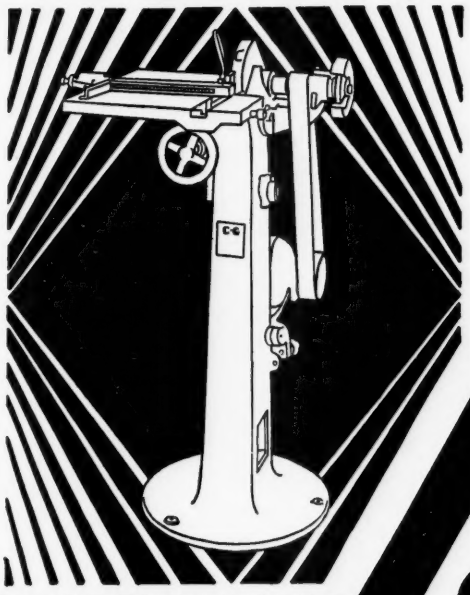
CLEAR-SMOOTH SPOTLESS COLORS

Case, Lockwood & Brainard Co.	Hartford, Conn.
Kellog & Bulkeley Co.	Hartford, Conn.
National Capital Press, Inc.	Washington, D. C.
Continental Paper & Bag Corp.	Rumford, Me.
The Adpress	Baltimore, Md.
Thomsen-Ellis Co.	Baltimore, Md.
Marken & Bielfeld	Frederick, Md.
Rust Craft Publishers	Boston, Mass.
J. H. Bordeaux Co.	Springfield, Mass.
Con P. Curran Printing Co.	St. Louis, Mo.
Jersey City Printing Co.	Jersey City, N. J.
Aldus Printers	New York City
Franklin Printing Co.	Philadelphia, Pa.

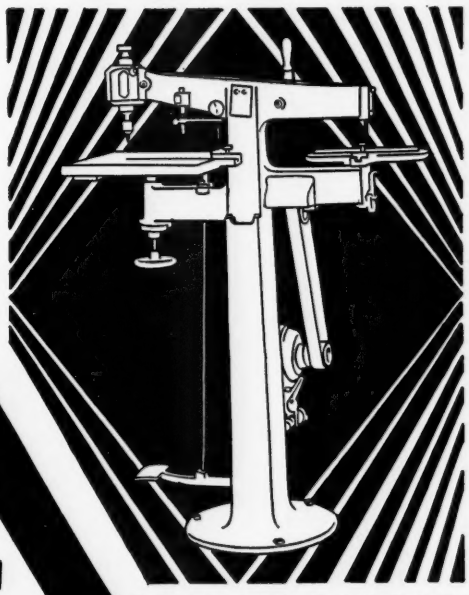
What we have done for them we can do for you. Write for a catalog

READ MACHINERY CO.

MERIT WINS



C & G TRIMMITER



C & G Router, Jig-Saw and Type-High Machine

C&G

Cutting Tools are the choice of those progressive executives who insist on having machines that will help workmen do more and better composition. C&G Tools have full appreciation in great newspaper plants, modern and profitable job shops, private plants, in schools of printing instruction...everywhere that speed, accuracy, versatility and *safety* are appraised as of vital importance. Sheer merit has won this universal preference. Ask any user now!

Cheshire & Greenfield Manufacturing Co.

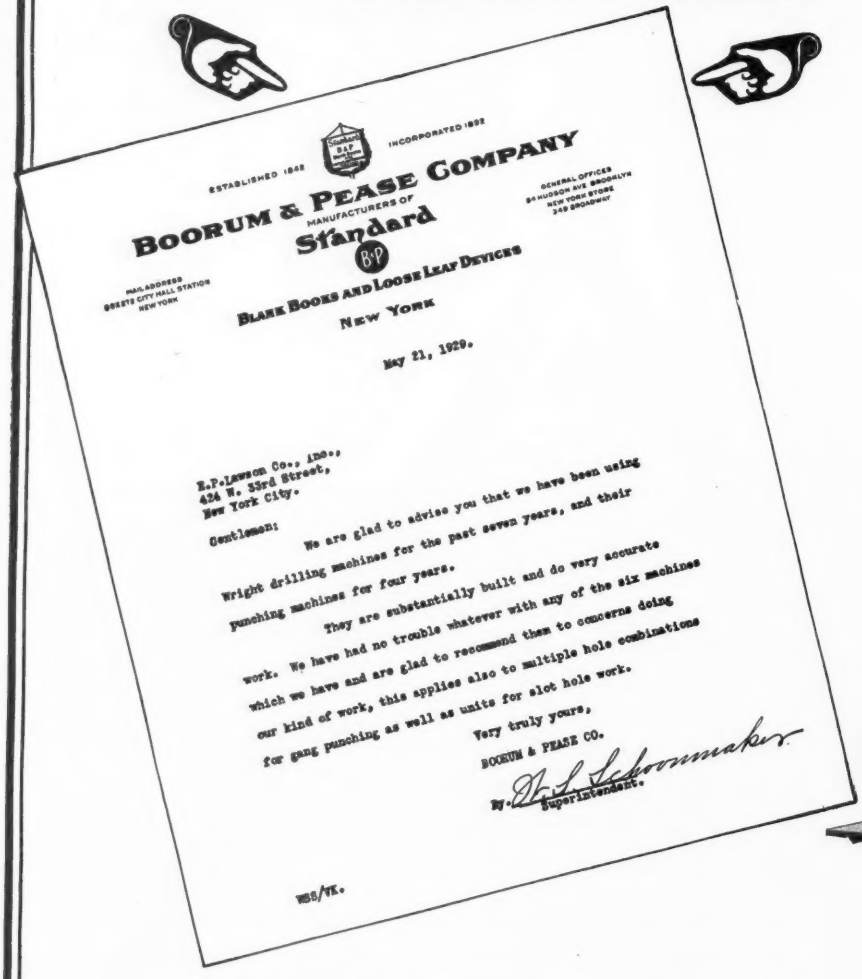
Designer and Maker

182-184 East Clybourn Street • Milwaukee, Wisconsin

"Wright" Drilling and Punching Machines

...have "everything"!

Durability! Ease of Operation! Efficiency! Versatility! Tremendous Production!



ESTABLISHED 1845 — INCORPORATED 1892

BOORUM & PEASE COMPANY

MANUFACTURERS OF

Standard B&P

BLANK BOOKS AND LOOSE LEAF DEVICES

NEW YORK

GENERAL OFFICES
84 HUDSON AVE BROOKLYN
NEW YORK STORE
249 BROADWAY

MAIL ADDRESS
P.O. BOX 72 CITY HALL STATION
NEW YORK

May 21, 1929.

E.P.Lawson Co., Inc.,
424 W. 33rd Street,
New York City.

Gentlemen:

We are glad to advise you that we have been using Wright drilling machines for the past seven years, and their punching machines for four years.

They are substantially built and do very accurate work. We have had no trouble whatever with any of the six machines which we have and are glad to recommend them to concerns doing our kind of work, this applies also to multiple hole combinations for gang punching as well as units for slot hole work.

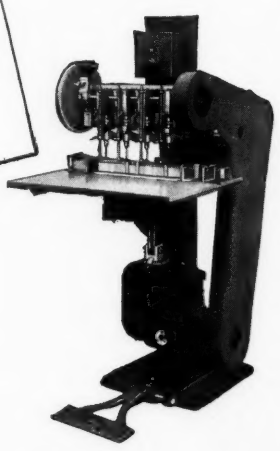
Very truly yours,

BOORUM & PEASE CO.

By H. L. Lockwood
Superintendent.

WSS/VK.

The Wright Multiple Spindle Drill Model No. 5



ALL "WRIGHT" MACHINES ARE BUILT TO INCREASE OUTPUT! LOWER COSTS! AVOID TROUBLE! SAVE TIME!

IF IT'S A "WRIGHT" IT'S RIGHT

The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery
Also Designers and Builders of Special Machinery

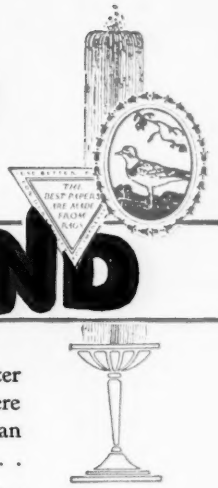
2733 - 2737 COLERAIN AVENUE — CINCINNATI, OHIO

Agencies in Principal Cities

IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street
IN DETROIT: Floyd A. Mahl, Factory Representative, Polk Bldg.
IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue
IN DALLAS: Barnhart Bros. & Spindler, 1100 Commerce Street
PACIFIC COAST: American Type Founders Company

HAZARDS

ARTESIAN BOND

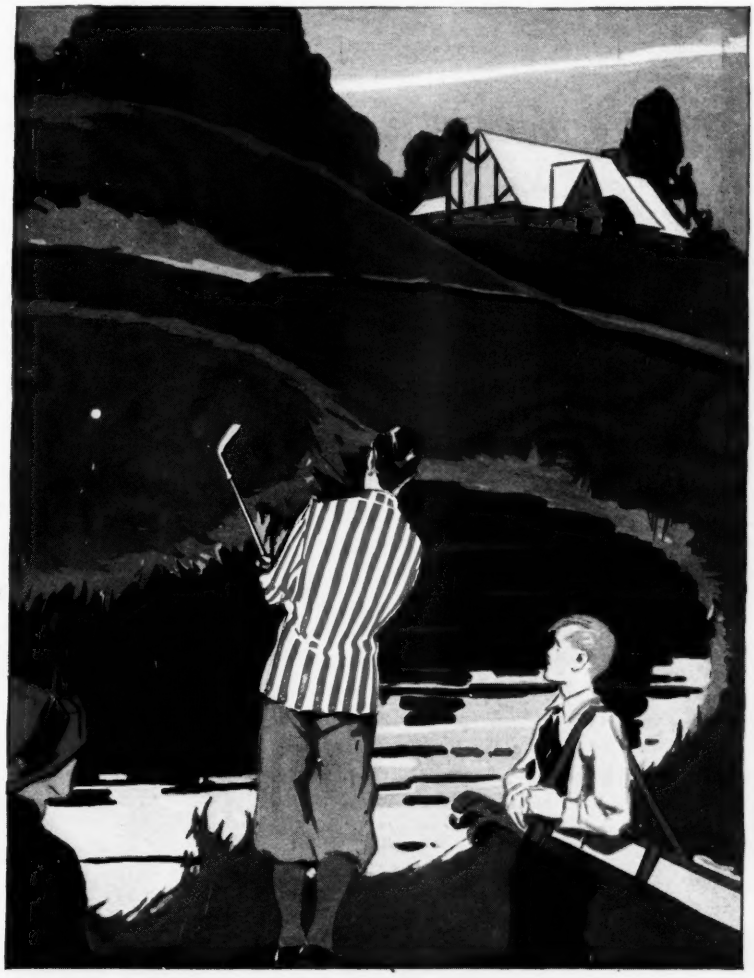


SOME hazards only make the game more interesting. Yet, the paper maker's water hazard often causes him no end of despair. But not so at Whiting-Plover. Here the cleanest, purest and most scientifically perfect water for making Artesian Bond is found. This water filters through mile after mile of cleansing sand . . . . bubbles forth from our springs crystal clear to make Artesian Bond exact . . . . brilliant . . . . and uniform.

The liberal rag content of Artesian Bond together with good water makes it a strong, durable and substantial sheet—a paper that will stand up under the hardest abuse. Hand-sorted. Loft-dried. Always the same. Ask for a sample.

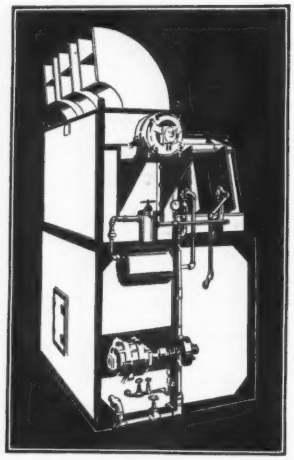


BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEX.
L. S. Bosworth Company
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffholm Company
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SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

YORK
Air-Conditioning Unit



opens new profit possibilities

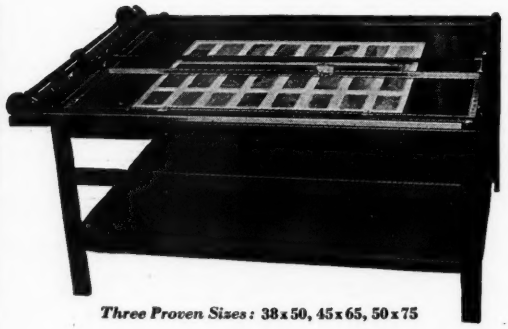
DEVELOPMENT of this remarkable Unit brings complete, automatic air conditioning down to a simple definite business proposition that a man can sink his teeth into and understand. *It makes of air conditioning a problem no more complex than the purchase of any single other piece of plant machinery.* Installation is no problem. The Unit is connected to water, electric and steam lines. Controls are set and it's ready to operate. There is no central system. There are no distributing ducts. Just a Unit—or two, or three, or more as may be, in one or several departments, working independently. Naturally, it costs less this way than by older methods. The result is a perfectly conditioned department or plant. *And that means more profitable production!* Write us for more complete information. *York Heating & Ventilating Corp'n, 1553 Sansom Street, Phila.*

YORK AIR-CONDITIONING UNIT

YORK HEATING & VENTILATING CORP'N
Philadelphia

Better Line-up
will give you the advantage
The Craftsman

Geared Line-up Table



Three Proven Sizes: 38x50, 45x65, 50x75

. . . at the New Low Prices brings you *perfect Line-up*

All features but the lighting are the same. This is omitted; that's why prices are lower.

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner, 2½ inches, ⅛ inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38″ x 50″, 45″ x 65″, 50″ x 75″. Only the price is smaller. Otherwise you get the same unfailingly accurate precision device.

If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

Craftsman

Line-up Table Corporation
Makers of the World's Leading Line-up Device for Printers
49 River Street Waltham, Mass.

Sole Distributors for Canada: **Toronto Type Foundry Co., Ltd.**



"...and a package of BLANK'S FLAKES"

Your customers buy these white wove envelopes the way a housewife buys breakfast food

WOMEN don't ask the grocer to show them half a dozen different breakfast foods. Advertising has made them know the brand they want *before* they go shopping.

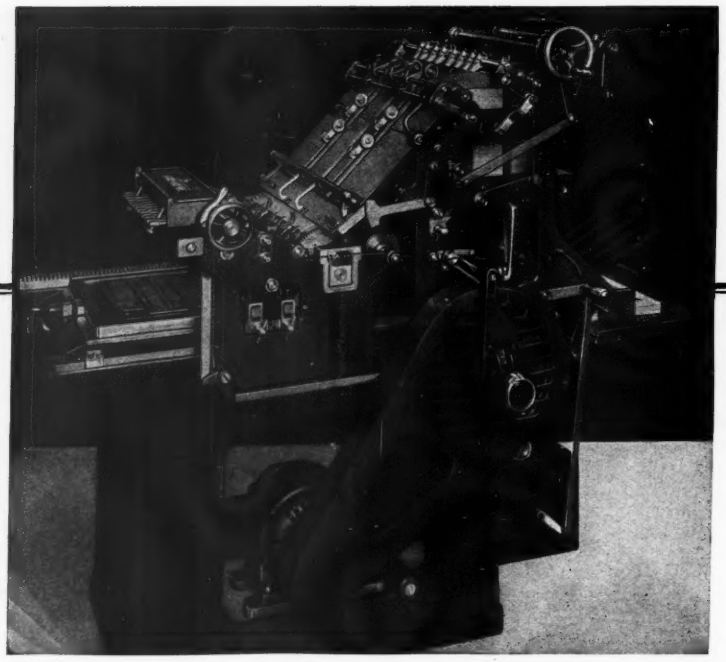
Envelope buyers order Columbian U. S. E. White Wove Envelopes that way. Advertising has told them of the uniform quality, the flap that stays sealed. They know the box with its distinctive U. S. E. allover design, and the "USE" watermark in each envelope. They realize that our printed guarantee in each box is our pledge of quality.

You can make more money by standardizing your stock on Columbian U. S. E. White Wove Envelopes. Order from your paper merchant in any commercial and official size from 5 to 14 and Monarch; also 6 3/4 Outlook and 10 Outlook.



UNITED STATES
ENVELOPE COMPANY
The world's largest manufacturers of envelopes
SPRINGFIELD, MASSACHUSETTS
With thirteen manufacturing divisions covering the country

COLUMBIAN White USE Wove ENVELOPES



SALGOLD "Automatic Jobber"

A real fast automatic flat-bed press for the small and medium sized printing plant

This is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

Priced to meet every pocketbook

IT COMBINES good work with ease and simplicity of make-ready and perfect register up to four colors and production at a speed that is positive.

The way to obtain all of this is through a genuine automatic jobber press as exemplified in the SALGOLD AUTOMATIC JOBBER Cylinder. It is not a jobber platen press with automatic feeding attachments. It is, instead, a real fast automatic flat-bed printing press unit adapted to every kind of printing production, whether in one color or up to four colors, and capable of handling each kind of paper, from the cheapest to the most expensive art paper, as well as carton board, envelopes, etc. In other words, if you wish a complete automatic printing machine to turn out the plainest as well as the most expensive art work in colors at speed production, purchase a SALGOLD AUTOMATIC JOBBER. The quality of the machine is high and the price right and within reach of each and every good printer.

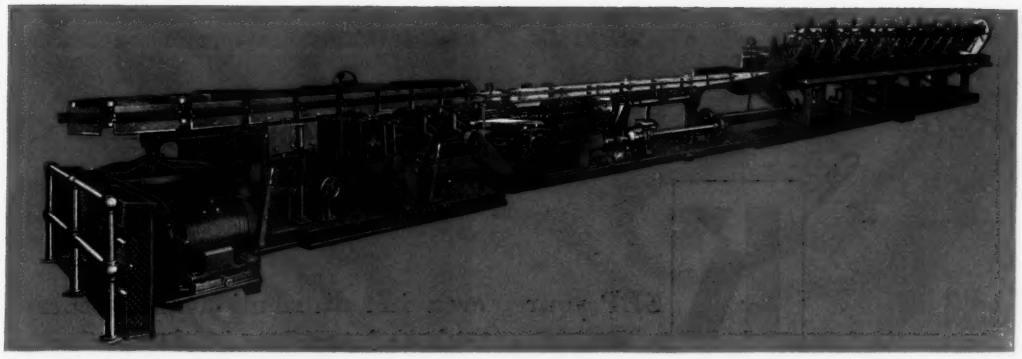
Salgold Machines are sold on the basis of integrity, character and honorable dealings, plus knowledge—profit-making machines for the printing plant and allied industries. Tell us about your production problems and perhaps we can suggest something, as we have every facility to be of real service to you.

For sale exclusively by... **Howard D. Salins Golding Printing Mach. *Inc.***

608 SOUTH DEARBORN STREET CHICAGO, ILLINOIS

Telephone HARRISON 5936

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



A GREAT COMBINATION!

The New Sheridan
GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced
STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed **COVERER** *and* **BINDER**

New suction cover feeder.
New cover breaker.

Combined In One Unit

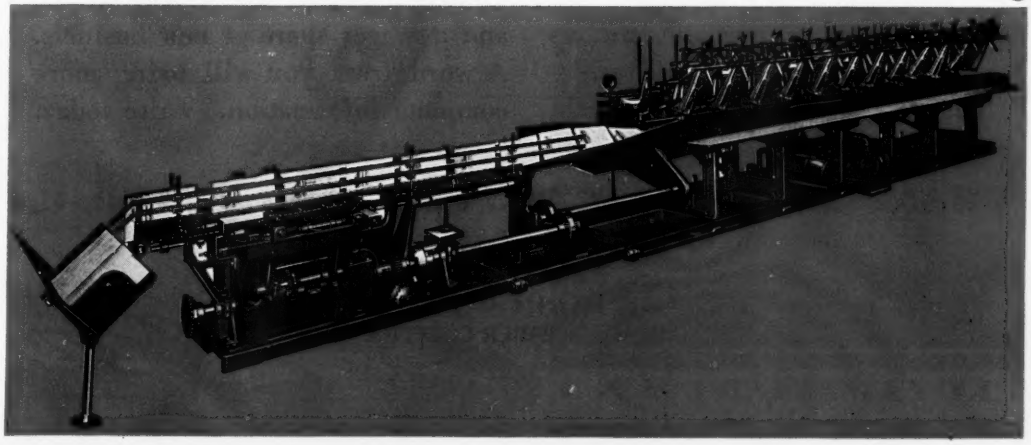
Roller Bearings Throughout
Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

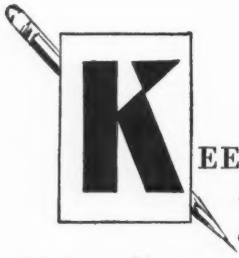
Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York **550 So. Clark Street, Chicago**



When You Dig Your Profits



KEEP your costs *down*, but keep your quality *up*. Keep your prices *down*, but keep your profits *up*.

That seems like a hard, double-barreled job—but you can do it with the right equipment. Such equipment—fitting the particular needs of your business—will enable you to "sharpen your pencil" to a business-getting point and still make a worth-while profit.

There's a real money-making opportunity for you in the widening field of miscellaneous small-piece printing—circulars, "stuffers," folders and special mailing pieces as well as tags, labels, display cards, forms and stationery.

C & P Craftsman Presses will handle this class of work for you, *economically* and *profitably*. At the same time they free your larger presses for bigger work and longer runs.

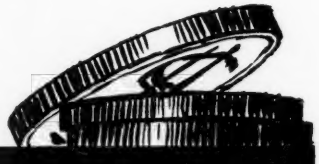
Their ample impressional strength, even ink distribution and accurate register insure good color work and fine halftone printing. Their speed and large output of *saleable impressions* together with their low cost of operation and quick "get-away" for the next job will show you new low cost levels and higher profit peaks.

A good working partner of the C & P Craftsman Press is the Craftsman Cutter. Within the range of its 34½″ size it offers all the advantages of higher priced cutters. It is *completely safe* and easy to handle. It is amply strong and cuts true and straight without drawing or chattering. Speedy and dependable, its use means real cutting economy.

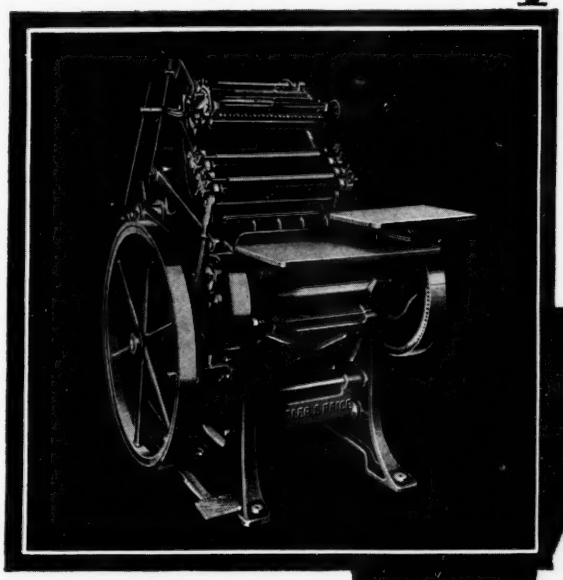
No equipment in your shop will show as large a return on your investment as this pair of steady money-makers. Their installation brings increased production, larger profits and a bigger share of new business. A word from you will bring more complete information. Write today.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U.S.A.

Chandler & Price
PRESSES & PAPER CUTTERS



With a Sharp Pencil . . .



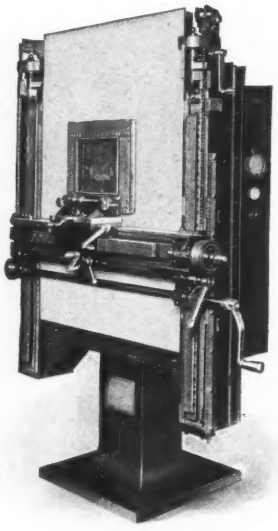
C & P
CRAFTSMAN
PRESS
12″ x 18″

C & P CRAFTSMAN CUTTER

ANNOUNCEMENT

To

LITHOGRAPHERS AND OFFSET PRINTERS,
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,
TIN DECORATORS, LABEL PRINTERS,
NAME PLATE MAKERS AND
ELECTROTYPERS



Introducing

HUEBNER ECONOGROUP PHOTO COMPOSER

A Scientific Precision Shop Tool for small or large plants
The only Photo Composer protected by
patents sustained in U. S. Courts

The Lowest Priced Photo Composer and Plate Maker on the Market

FOR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

We provide practical processes and formulas adapted for your particular work.

Write for complete information to

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET
BUFFALO, NEW YORK, U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

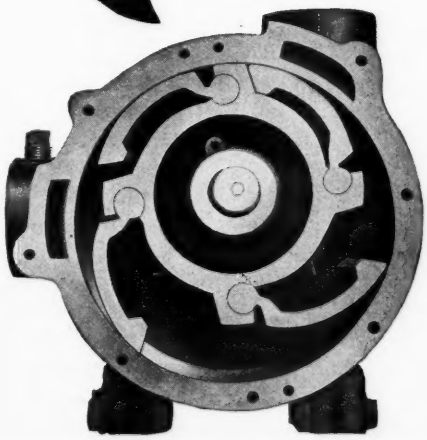
Special Notice to Printers!

WHEN you buy a feeder there are so many first-class ones that you can hardly make a mistake. This applies also to all printing and bookbinding machines. Many are fitted with rotary air pumps—a small part of the equipment usually, but like your own heart away inside of you the equipment could not operate even haltingly without them.

Look well to the air pump; therefore in buying your feeder or other printing or bookbinding equipment, ask the salesman to certify that he uses the pump that

TAKES UP ITS OWN WEAR

LEIMAN BROS. Rotary, Noiseless AIR PUMPS



Most real topnotch feeders on printing presses, folding machines and other printers' and bookbinders' machines already use these *real positive rotary air pumps*, but make sure because a lifetime of satisfactory service depends on it.

Get Our New Booklet, "A New Era in Air Pumps"

LEIMAN BROS.

23 (AE) Walker Street ✓ New York

MAKERS OF GOOD MACHINERY FOR 40 YEARS

GOOD-BYE WOOD BASE

Any Printer



can turn out a better job in less time by using...

LEVISON

SECTIONAL METAL BASE AND CLAMPS!

Better results from any Electrotype, Stereotype, Halftone or Zinc Engraving.

Saves Time! Saves Labor!

The sections of metal base fit together solidly and evenly to fit any size plate. The mounted plate does not take up any more room in the form than the ordinary wood mounted plate. There is no complicated mechanical arrangement for fastening the printing plate to the base.

The entire form, metal base, printing plate, and type matter, is locked up or unlocked in the regular way with regular quoins.

Sold in fonts suitable for any size plant. Fonts from $20 up.

For Sale by Printing Supply Houses. Carried in Stock by the Following Dealers:

Atlanta, Ga.	J. H. Schroeter & Bro.
Baltimore, Md.	J. C. Niner Co.
Boston, Mass.	Samuel Stephens & Wickersham Quoin Co.
Buffalo, N. Y.	Chanock Machine Shop
Chicago, Ill.	Advance Printing Machine Shop
Chicago, Ill.	L. W. Becker
Chicago, Ill.	Latham Automatic Register Co.
Chicago, Ill.	Printers Precision Company
Chicago, Ill.	Turner Type Founders Co.
Cleveland, Ohio	Turner Type Founders Co.
Detroit, Mich.	Turner Type Founders Co.
Houston, Texas	Heavin & Granum
Kansas City, Mo.	Kansas City Printers Exchange
Montreal, Canada	Geo. M. Stewart
New Orleans, La.	E. C. Palmer & Co., Ltd.
New York, N. Y.	A. P. D. Sales Co., Inc.
New York, N. Y.	American Type Founders Co.
New York, N. Y.	Conmee & Sinnigen
New York, N. Y.	Damon Type Founders
Philadelphia, Pa.	Damon Type Founders
Portland, Ore.	American Type Founders Co.
Salt Lake City, Utah	Western Newspaper Union
San Francisco, Cal.	American Type Founders Co.
San Francisco, Cal.	Norman F. Hall Co.
Spokane, Wash.	Spokane Electrotype & Stereotype Co.
Toronto, Canada	Miller & Richards

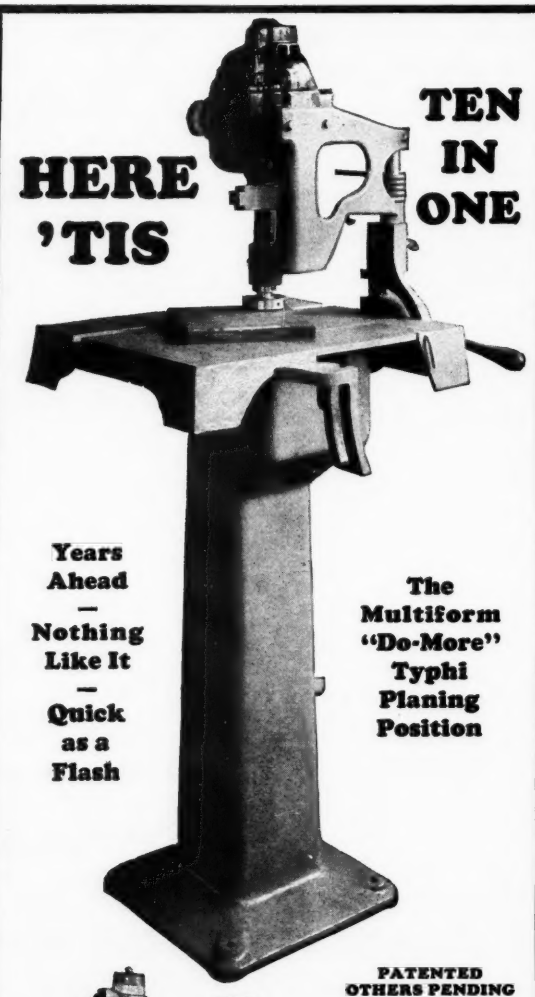
Manufactured by

LEVISON MANUFACTURING CO.

1540 California Street San Francisco, Calif.

HERE 'TIS

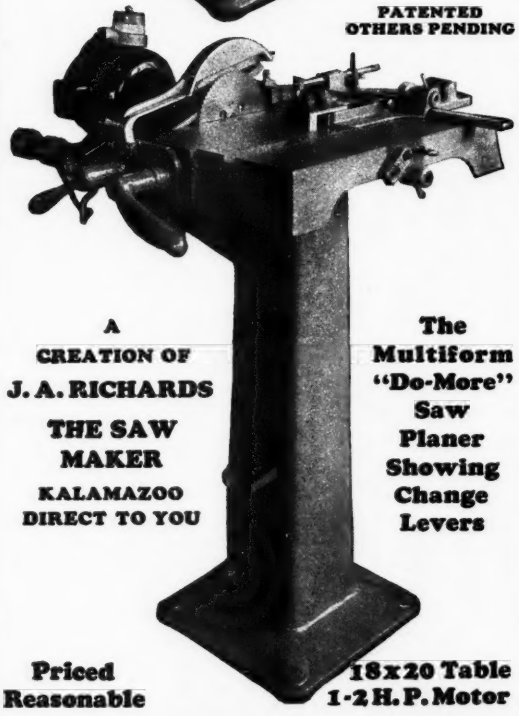
TEN IN ONE



Years Ahead — Nothing Like It — Quick as a Flash

The Multiform "Do-More" Typhi Planing Position

PATENTED OTHERS PENDING



A CREATION OF J. A. RICHARDS THE SAW MAKER KALAMAZOO DIRECT TO YOU

The Multiform "Do-More" Saw Planer Showing Change Levers

Priced Reasonable

18x20 Table 1-2 H. P. Motor

PARAZIN

The new printing plate material for printing either Water Color or Oil Inks . . . . which increases efficiency and reduces expense



What are PARAZIN PLATES?

PARAZIN PLATES, especially made of a compounded material, have six major advantages over soft rubber, wood blocks or zinc plates: **1**—Their cost, unengraved, is half the base price of zinc plates; **2**—Their smooth surface provides exceptional ink distribution; **3**—They are quickly and easily cut; **4**—They have a firmness and strength sufficient to preserve the finest lines even on excessively long runs; **5**—They will print water color or oil ink equally well; **6**—There is no royalty or license requirement for their use.

PARAZIN PLATES may be cut with ordinary wood carving tools by hand or may be machine routed. No special press equipment is required to run them. They will not creep, warp or crack. They will not pull away from the base upon which they are mounted. They have no grain and are almost as hard as

(Continued on next page)

metal. They will print with equal accuracy of detail on antique or coated papers. Treated with a photographic emulsion they allow the direct photographing of the copy on their surface, to be cut with absolute precision of register. They are furnished either of two ways: **1**—Mounted upon a composition base slightly under type-high, to allow for make-ready, or **2**—Mounted on metal for use with Patent Base. Their cost is three cents per square inch. Their total cost, including the hand cutting of the design, should not exceed five cents per square inch.

The selling plan of **PARAZIN PLATES** embodies no royalty or license arrangement. **PARAZIN PLATES** are easy to handle. We will be glad to explain it further. Send for the beautiful booklet which demonstrates the practical application of **PARAZIN PLATES** to advertising.



PARAZIN PLATE, Inc., Terminal Bldg., Rochester, N. Y.

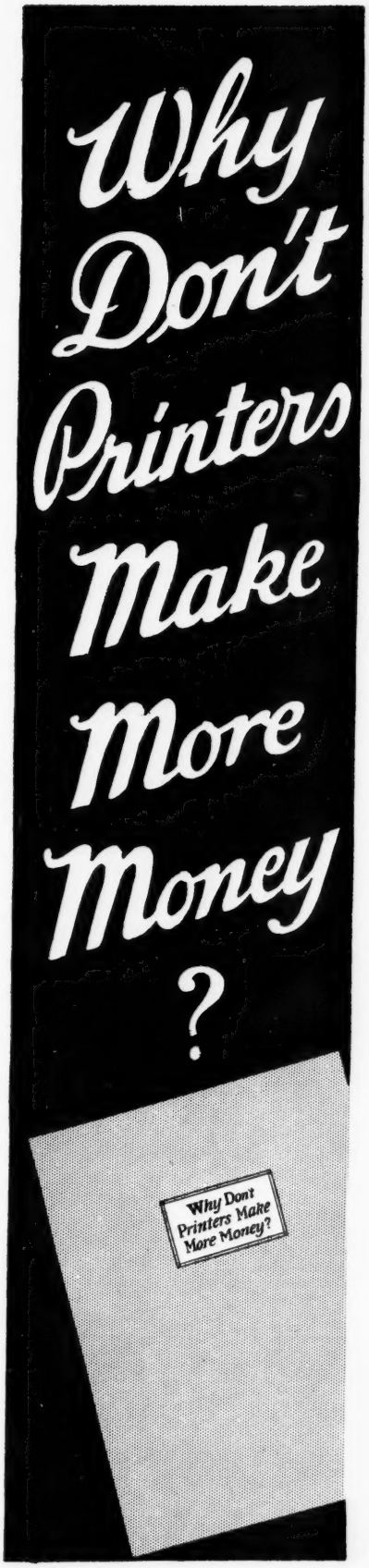
I will be glad to have your beautiful booklet demonstrating the practical application of **PARAZIN PLATES** to both Water Color and Oil Ink Printing. I understand that **PARAZIN PLATE** is the new plate which can be used by ANY printer *without* royalty payments.

Name here _____

Company _____

Position _____

Address _____



Send for this Booklet

IF YOU are an employing printer and are not making as much profit as you should; if you have the desire, foresight and energy to follow a clear way to greater prosperity; if you have the willingness to gamble a little cash to reach the golden objective of respectable profits, you are invited to write for this 40-page booklet, entitled "Why Don't Printers Make More Money?"

We will send it to any employing printer, or salesman, altho those who will be able to act on the suggestions made probably are in cities of 50,000 and over and have present annual sales of at least $50,000.

No cost—no obligation but that of giving what we have to say a thoughtful reading.

Write today on your letterhead, mentioning your position or title

CHARLES AUSTIN BATES, INC.
67 West 44th Street ◆ ◆ New York

KREOLITE

The Floor *of* Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, ***Kreolite Wood Blocks*** are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

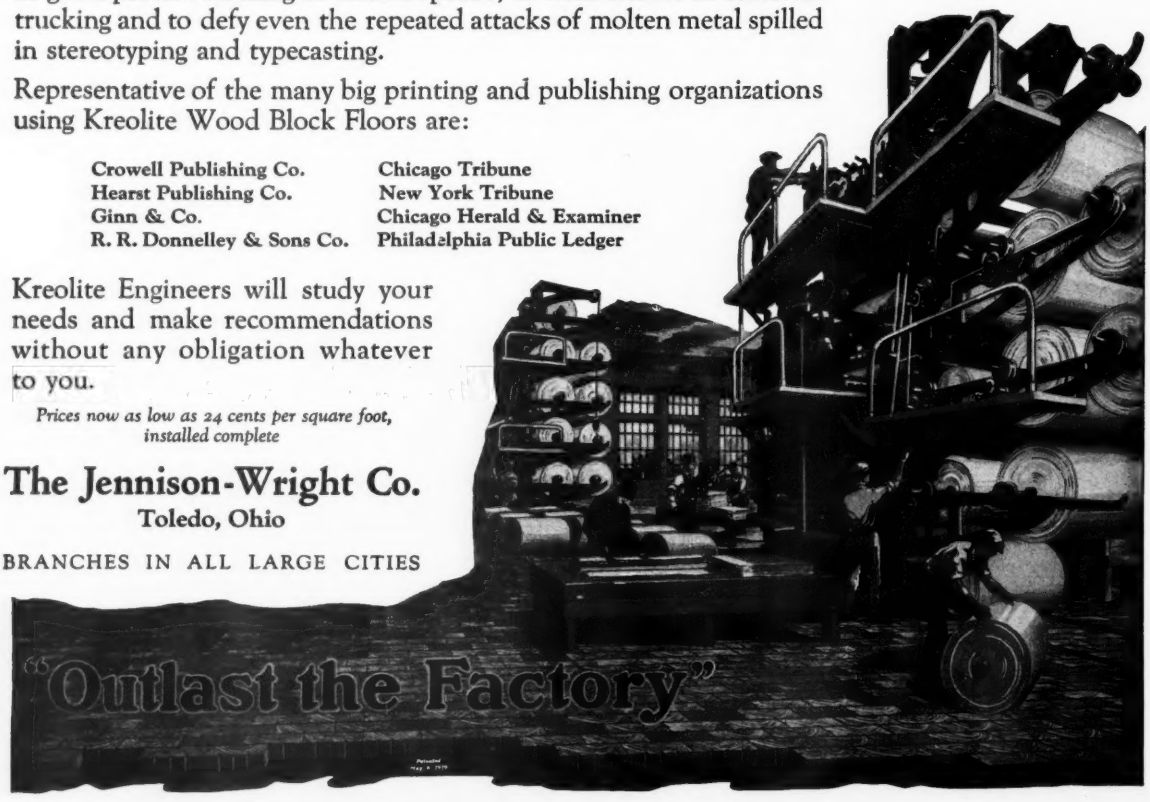
Crowell Publishing Co.	**Chicago Tribune**
Hearst Publishing Co.	**New York Tribune**
Ginn & Co.	**Chicago Herald & Examiner**
R. R. Donnelley & Sons Co.	**Philadelphia Public Ledger**

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

Prices now as low as 24 cents per square foot, installed complete

The Jennison-Wright Co.
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES



FLOORS

WOOD BLOCK

MONOTYPE · MONOTYPE · MONOTYPE

Versatility turned into PROFITS

MONOTYPE · MONOTYPE

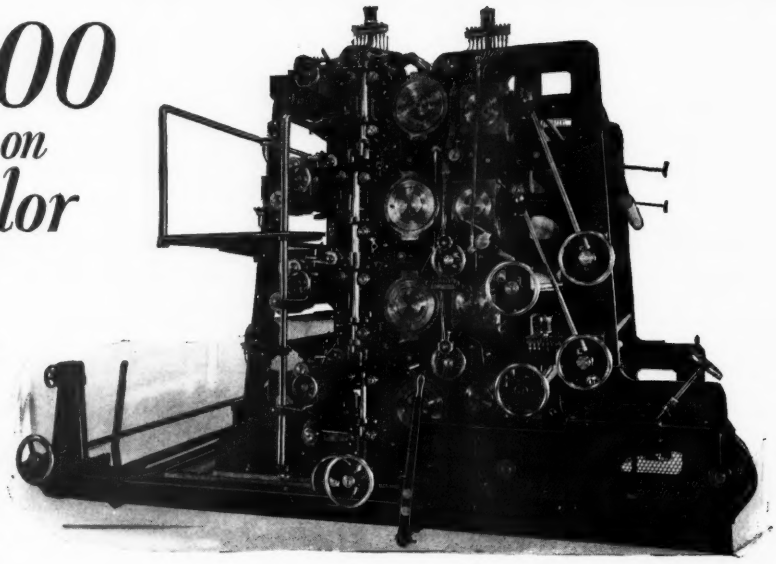
Printers everywhere are utilizing the versatility of the Monotype and the desirability of new Monotype faces as levers to add to the volume of their business, and are taking advantage of the quality of Monotype-set type to sell good printing at profit-giving prices. The scope of profitable work produced on the Monotype covers all kinds of printing: advertising matter of every description, books, booklets, broadsides, catalogs, brochures, house organs, magazines, price lists, statistical work, blank and ruled forms, railroad rate tariffs, etc. The range of the Monotype for machine typesetting is from 4 to 24 points in measures to and including 60 picas wide.

MONOTYPE · MONOTYPE · MONOTYPE

The Monotype Typesetting Machine can be equipped to cast new perfect type and decorative material for use in hand composition in all sizes from 4 to 36 point; to make rules of all kinds in sizes from 2 to 12 point, and leads and slugs from 1½ to 12 point—in strips or automatically cut to any desired measure. It lowers costs and promotes production by providing hand compositors with an unlimited supply of type and material of all kinds. No machine operated in a printing plant so completely answers the demands of the department in which it is installed as the Monotype meets the needs of the composing room.

MONOTYPE · MONOTYPE · MONOTYPE ·

132,000 per hour on Four-Color Bread Wrappers



Output is based on bread wrapper sheets, 16 x 20 inches. The press prints 44,000 feet of web per hour. It delivers smaller sheets in proportionately larger quantities.

Kidder 4-color Rotary

If you are interested in contracts calling for large production on work comparable to bread wrappers we invite you to consult us as to whether or not this Kidder Four-Color Rotary Press is adaptable to your specifications

UPM KIDDER

Here is another example of how the Kidder engineers have kept abreast—if not ahead—of the demand for food wrappers that are weather and germ proof, as well as valuable from the standpoint of sales through good printing in attractive color combinations.

Each color has a separate and complete inking system—consisting of four 4-inch form rollers with the necessary distributors and vibrators. Each color unit has a separate control which governs the movement of its vibrators. This is especially important where the fountain is divided for additional colors.

Should occasion require, this four-color machine may be operated as a single, two or three color press. The entire ink-end of the press is racked back and operated independently so that the ink is fully worked out when the press is started, thus conserving time and paper.

U. P. M.–KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

Headquarters and Factory at Dover, N. H.

38 PARK ROW
NEW YORK CITY

CANADIAN OFFICE, TORONTO

FISHER BUILDING
CHICAGO, ILL.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

FREE

To *prove* its superiority

We are only too glad to send you entirely free of charge a good-size Trial can of Phenoid Instantaneous Type Cleaner, because we know that you will never want to get along without it again.

For there is nothing like Phenoid for cleaning fresh or hard-caked ink from line cuts, halftones, fountains, and all parts of the press or the job. Absolutely greaseless. Pour some on paper. Leaves no stain. That's proof. Invaluable for gravure work.

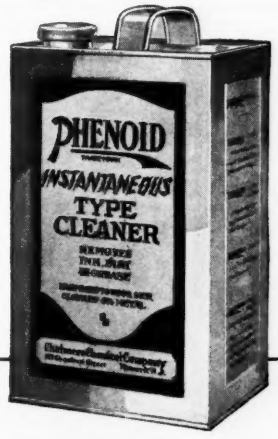
Phenoid is used by printers of all kinds—from the big metropolitan newspapers all the way down to the smallest country print shops.

Get your free sample can now and learn why. Please attach the coupon to your business letterhead.

A generous sample of

PHENOID
TRADE MARK

instantaneous type cleaner



Send *Now* while you have it in mind

Chalmers Chemical Company
123 Chestnut St., Newark, N. J.

Gentlemen:

Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name.....

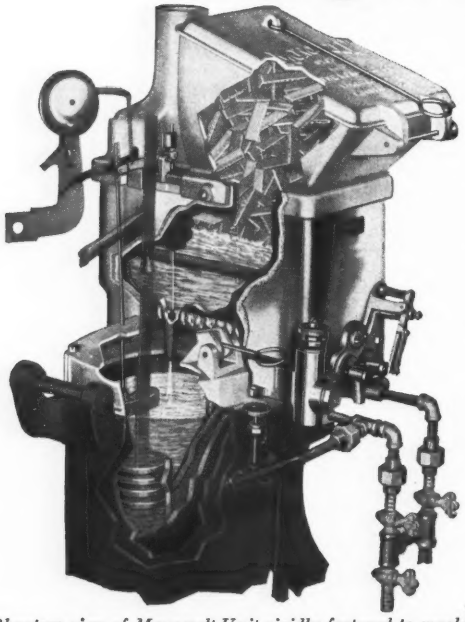
Address.....

Metal Handling Talks

No. 6 of a Series



Ability to Cast Perfect Slugs Regardless of Size



Phantom view of Monomelt Unit rigidly fastened to machine pot, showing method of melting down slugs and delivering clean, hot metal to machine pot through automatic needle valve. Note governors that maintain perfect heat control in both pots. Bell rings when metal is low in Monomelt.

Ask any operator what he has to do to cast 5 or 6 point up to 18 or even 36 point slugs on the same machine, and the usual answer is:—

"I turn down the heat on the machine pot and then throw in a couple of pigs to cool the metal down."

With the Monomelt System, it is possible without adjustments or delay to cast 5 point to 36 point solid slugs with sharp, clear faces.

This is just one of many features of the Monomelt Single Melting System which eliminates the metal furnace, speeds up production and stops composing room leaks.

Hundreds of newspapers, large and small, type compositors, printers and publishers in the United States, Canada and foreign countries have installed the Monomelt System which pays for itself in less than one year.

Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype.

"Why melt metal twice to use it once?"

MONOMELT SYSTEM

THE MONOMELT CO. - - - 1621 Polk Street, Minneapolis, Minn.

Sole agent for the British Isles: H. W. CASLON & CO., Limited, 82 Chiswell Street, London, England
For Holland and Belgium: JOSEPH KELLER, 63 Heerengracht, Amsterdam, Holland



Modern Plant recently designed and built by Austin in Detroit

A Printing Plant Is a Manufacturing Building

A craft, yes, or an art — whichever you choose to call it . . . but printing on any large scale is assuredly manufacturing, and to be most profitable it should be conducted on such a basis.

Austin has approached the printing and publishing industry with this viewpoint, trained in the layout, design and construction of manufacturing plants for scores of industries. Austin Engineers have applied the principles of straight-line production and other sound manufacturing practices to the design of printing plants with notable success.

Many a printing establishment is barred from real progress and profits by the limitations of an obsolete type of building, or the high rentals of downtown space. Let Austin tell you some of the results of its studies in this industry. A modern, daylight plant, properly located, efficiently arranged, means better work, satisfied employes, less spoilage, lower costs.

For approximate costs and other information, phone the nearest Austin office, wire or send the Memo.

THE AUSTIN COMPANY

Engineers and Builders • **Cleveland**

THE AUSTIN METHOD

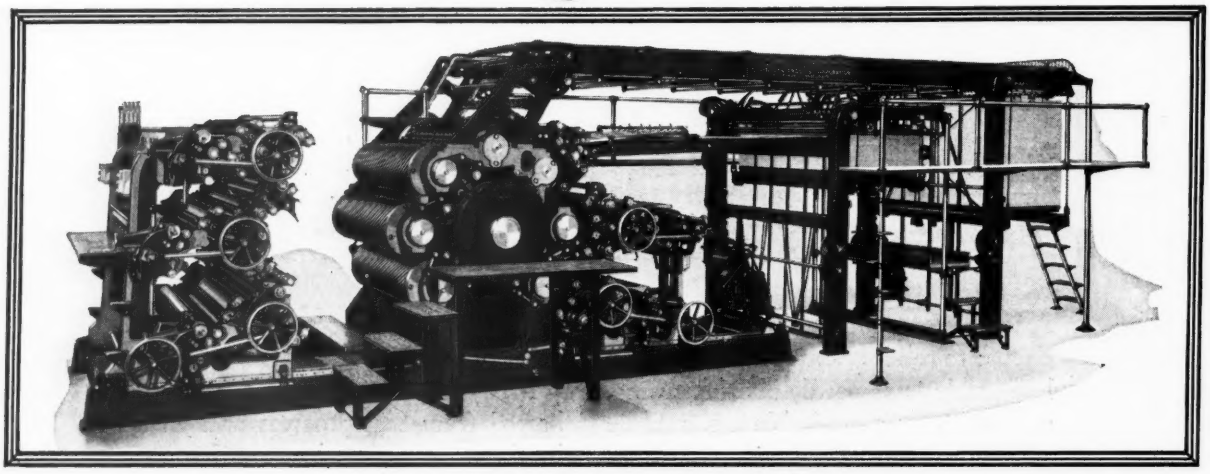
New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle
Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco
The Austin Company of Texas: Dallas The Austin Company of Canada, Limited

"Use the Air Route"

Memo to The Austin Company, Cleveland— We are interested in a.....project containing.....sq. ft. Send me a personal copy of "The Austin Book of Buildings." Individual.....Firm.....City..... IP 8-29

CLAYBOURN PRECISION MACHINERY

FIVE COLORS
ONCE THRU THE PRESS
3000 SHEETS PER HOUR
CLOSE REGISTER GUARANTEED
SHEET SIZE 46¼" × 71"



THE CLAYBOURN FIVE-COLOR ALL SIZE ROTARY PRESS
with Harris Automatic Feeder and Harris Delivery

Feeder automatically operates cylinder trip which also trips the ductor roll. Plate cylinders equipped with Claybourn patented automatic lock plate registering hooks. All bearers hardened steel. Inkers provided with patented roller throw-off for all composition rollers. Fifty-five composition rollers furnished, all interchangeable. Fountain ratchet has graduated adjustment which can be made while press is running. Inkers can be moved back and operated in rear position or not, as operator chooses.

High-pressure automatic oiling system lubricates all cylinder and drive bearings. Wherever practical ball or roller bearings are used to eliminate friction.

Accurately ground cylinders, rigid housings, large cylinder journals, sturdy construction and PRECISION workmanship throughout insure minimum of makeready when Claybourn perfected plates are used.

Shipped complete as shown including electric motor, automatic push-button control, extra set of fifty-five roller stocks, five fountain dividers and set of tools.

CLAYBOURN PROCESS CORPORATION
Originators of Precision Printing and Plate Making Machinery
MILWAUKEE — WISCONSIN

New York Sales Office
1517 PRINTING CRAFTS BUILDING
461 Eighth Avenue

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

"SEATTLE speaks"

"It is without a doubt so far ahead of any other printer's saw we have ever seen that there is no comparison. You have it over them all, and we are more than anxious to show, demonstrate, and recommend the TrimOsaw to all."

Frank R. Hanson, Mgr.
SHERMAN PRINTING & BINDING CO.



EQUIPPED FOR EXCEPTIONALLY BIG JOBS

SHERMAN PRINTING & BINDING CO.

71 COLUMBIA STREET POLSON BUILDING

SEATTLE

CATALOGS MAGAZINES DIRECTORIES STATIONERY

GENERAL COMMERCIAL PRINTING BOOKBINDING

DIRECT MAIL ADVERTISING PROCESS COLOR PRINTING

Hill-Curtis Co.,
Kalamazoo, Michigan

Attention Mr. Hammond

Gentlemen:

The TrimOsaw has proven in operation and by results we say that it is even better than we expected, and in justice to you we say that we expected a lot.

It is without a doubt so far ahead of any other printer's saw we have ever seen that there is no comparison. You have it over them all, and we are more than anxious to show, demonstrate, and recommend the TrimOsaw to all.

We also want to thank you for the interest you have shown, also the interest shown by your representative. In all our time in business we have never met with more real sincere co-operation and we are frank to say we appreciate it.

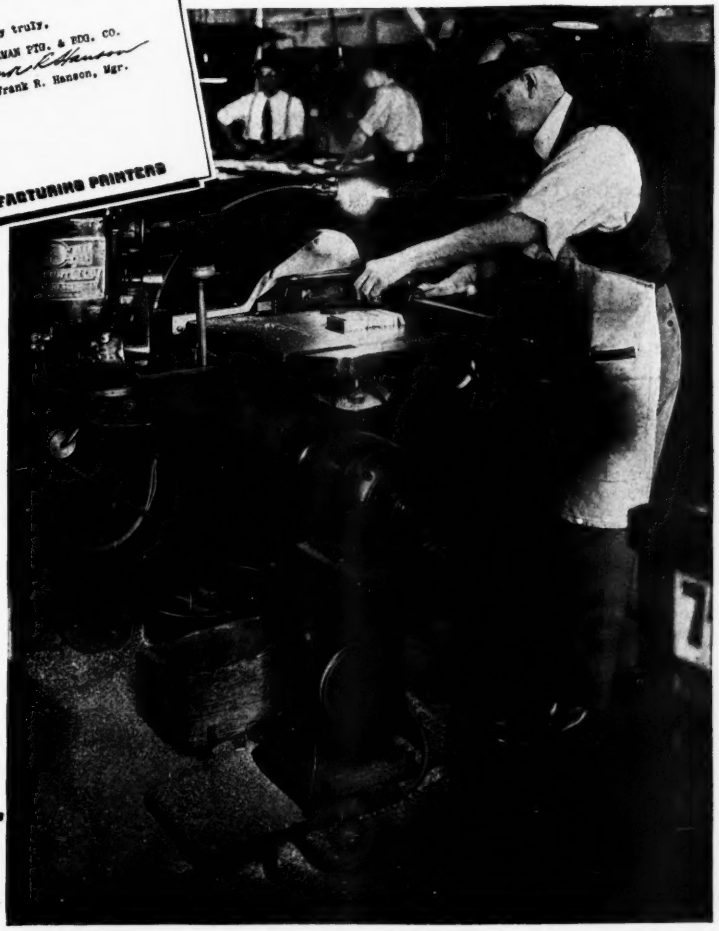
Good Luck -

Yours very truly,

SHERMAN PTG. & BDG. CO.

Frank R. Hanson, Mgr.

SEATTLE'S LARGEST MANUFACTURING PRINTERS



TRIMOSAW

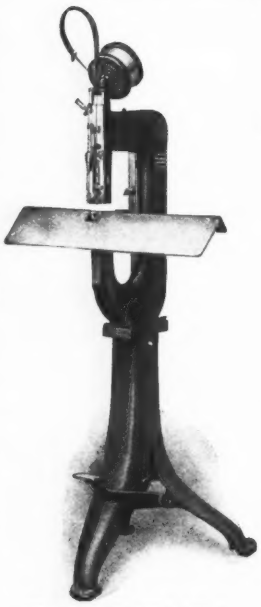
The World's Leading Printer's Saw

In operation at the plant of the Sherman Printing & Binding Co., of Seattle, Wash. They are using Model A-3 TrimOsaw with router, drill, jig saw, type-high planer and circular saw and trimmer. The router and jig saw arm has been "swung" out of the way to permit a better view of the operation.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

A Foot Power Wire Stitcher Producing Work of High Quality

THE BOSTON No. 5



The Boston Wire Stitcher No. 5

THE No. 5 Boston was designed for offices having a minimum amount of stitching but desiring a product comparable to the best of power wire stitching.

Capacity two sheets to one-half inch, flat and saddle table, single adjustment, interchangeable four-surface cutters, wire No. 28 to 25 round, 21x25 flat. Working parts visible.

Write to nearest Selling House for quotations.

▲ GENERAL SELLING AGENT

Sold also by

Barnhart Brothers & Spindler *all selling houses*

National Paper and Type Co. *in Mexico and South America*

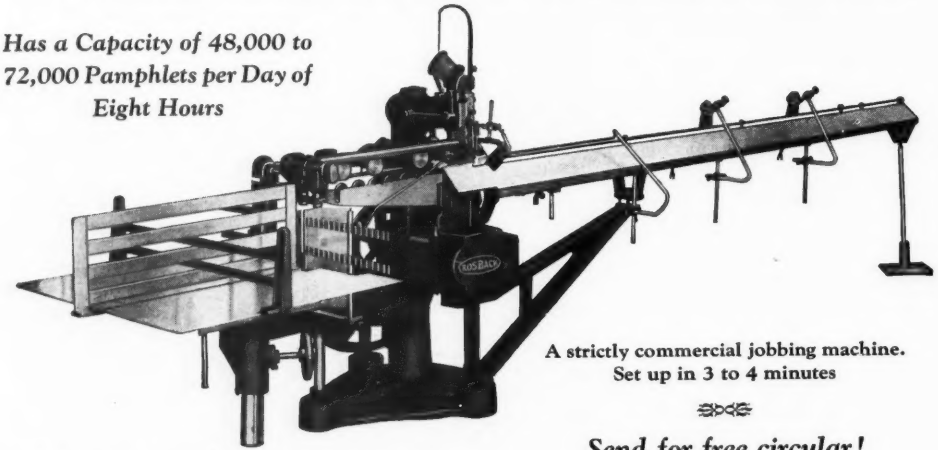
Sears Company Canada Limited *Toronto-Montreal-Winnipeg*

AMERICAN TYPE FOUNDERS COMPANY

SET IN MEMBERS OF THE LOUVAINE FAMILY WITH GALLIA MODERNISTIC BORDERS

The ROSBACK AUTOMATIC FEED WIRE STITCHING MACHINE

Has a Capacity of 48,000 to 72,000 Pamphlets per Day of Eight Hours



A strictly commercial jobbing machine. Set up in 3 to 4 minutes

Send for free circular!

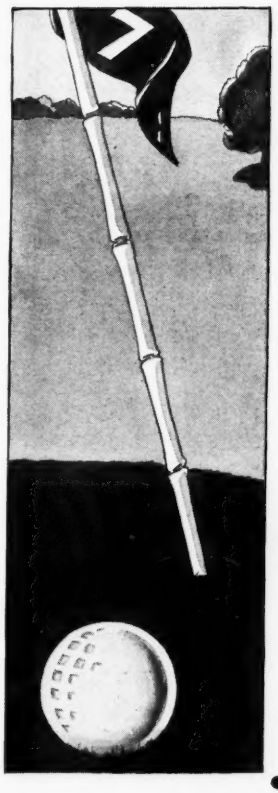
The *Rosback* requires but little room — actual space occupied being only 12 feet 6 inches by 4 feet 2 inches — and the services of but two girls for single station work and three girls on two station work. It automatically feeds and staples any pamphlet from 5½ inches long by 2 inches wide up to a 26-inch book with a page 12 inches wide.

F. P. ROSBACK CO.

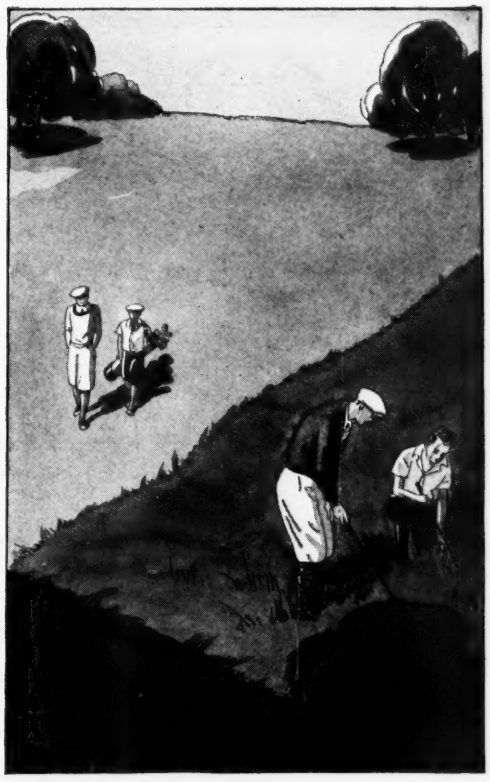
Benton Harbor, Michigan

Dealers in All the Principal Cities of the World

THE LARGEST PERFORATOR FACTORY IN THE WORLD



Business Can learn something from golf



Power without Control is worse than wasted

13

Thirteen Times
the Manpower of Industry
Hidden Away in Electric Motors

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MILLER & RICHARD, TORONTO, CANADA—*Sole Agents for Canada*

...NUMBER...

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For black and white and color proofs of mounted and unmounted plates. Among the time-saving features are Changeable Inking Units providing quick changes of color, Mechanical Register and the Automask Frisket which masks out dead metal without attention on the part of the operator. VANDERCOOK PROVING MACHINES are used in hundreds of photo-engraving plants.

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Printers

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Vandercook No. 219 Proving Machines are now sold by all branches of the American Type Founders Company

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Originators of the Modern Proof Press

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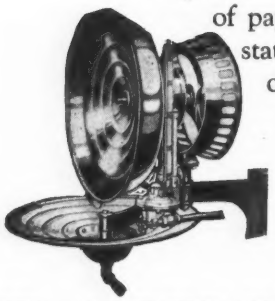
CANADA: Toronto Type Fdry. Co., Ltd., Toronto

AUSTRALIA AND NEW ZEALAND: Alex Cowan & Sons, Ltd., Melbourne

"Everybody talks about the weather

but no one does anything about it"

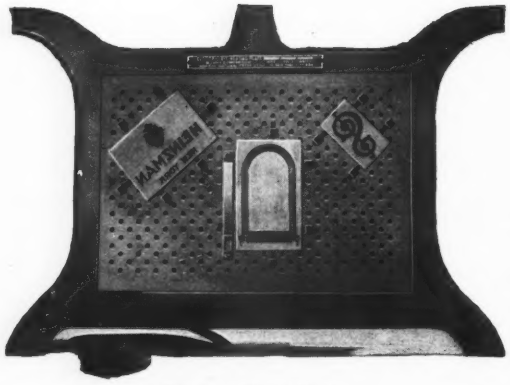
Mark Twain's famous comment is not literally true in many modern printing plants. The progressive printer of today *does* do something about the weather . . . at least in so far as it affects his productior and costs. He controls the *relative humidity* in his plant, by means of Bahnson Humidifiers, and thus insures himself against losses and delays due to changing weather conditions . . . Bahnson Humidifiers prevent inaccuracies of register due to shrinkage and stretching of paper. They also prevent the various troubles caused by static electricity, such as feeder stoppages, smutting and offset. They increase the production of presses, folding machines, and other equipment, and reduce spoilage of stock . . . Make a few inquiries among users of the Bahnson System, and write for our booklet, "Printing With Conditions Just Right."



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provide the easiest, safest, most economical method of controlling humidity in printing plants. The first cost is reasonable and the operating cost is almost negligible. Operation is entirely automatic



Printing Press Sizes:
8 x 11, 10 x 15, 16 x 22, fixed in chases from 10 x 15 up. Cutter and Creaser Size, 16 x 22, fixed in chases from 20 x 30 up.

THOMSON

ELECTRIC
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For hot and cold embossing on all types and makes of platen presses, light embossers, and cutters and creasers.

This device equips you for work which the ordinary printing plant cannot handle, and opens up new sources of profit. Equipped with Bunter-Post registering screws, and a snap switch providing for three degrees of heat up to 350 degrees. Operates on either alternating or direct current.

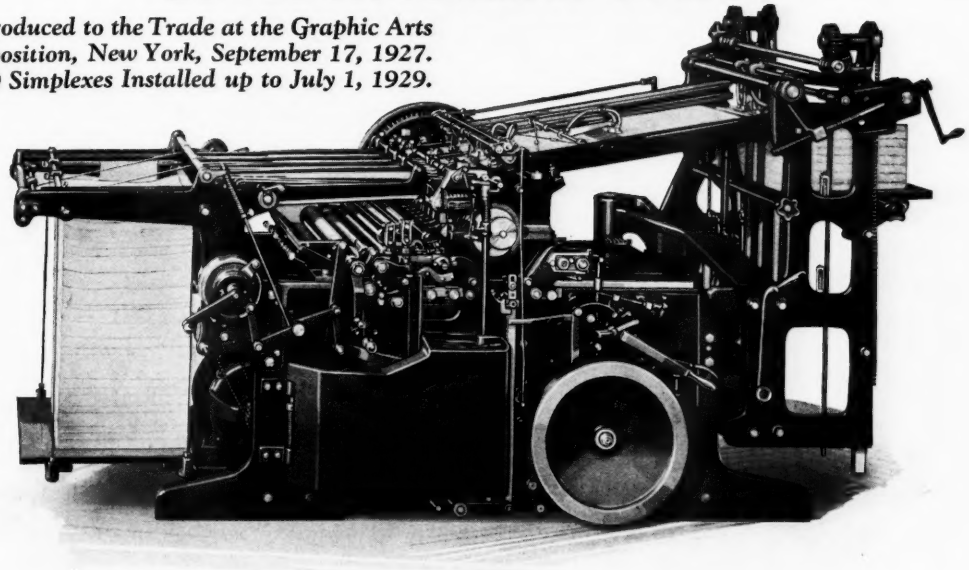
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Thomson-National Press Co., *Inc.*
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NEW YORK, 461 Eighth Ave. **CHICAGO, 343 S. Dearborn St.**

Miller Simplex

20 x 26 AUTOMATIC PRESS

Introduced to the Trade at the Graphic Arts Exposition, New York, September 17, 1927. 350 Simplexes Installed up to July 1, 1929.



143 or 40% of the 350 Simplexes

Shipped Prior to July 1, 1929, Are Installed in These Shops— Operating Two to Ten Each:

Caslon Press, Pittsburgh	10	Haddon Press, Camden, N. J.	2
Diamond Match Co., Springfield, Mass., and Barberton, Ohio	6	Globe Press, Inc., Montclair, N. J.	2
Marcus-Mayer Co., Philadelphia	6	Laskey Printers, Newark	2
C. H. Forsman Co., New York	4	Holling Press, Buffalo	2
McCall Co., Dayton	4	Alamac Printing Co., New York	2
Southgate Press, Boston	4	Basso Company, New York	2
Sales Equipment Co., Detroit	3	Card & Poster Co., New York	2
Selmar Printing Co., Brooklyn	3	Diamond Press, New York	2
Isaac Goldman Co., New York	3	Federal Printing Co., New York	2
Otto-Jones Co., Inc., Philadelphia	3	Malady & McLaughlan, New York	2
Abdou Press, Pittsburgh	3	Louis Keiser Press, Inc., New York	2
Graphic Arts Press, Pittsburgh	3	Ogden Printing Co., New York	2
Ormiston-Doyle Co., Pittsburgh	3	Wm. C. Otto, New York	2
Wolfer Ptg. Co., Los Angeles	2	Paul Overhage, Inc., New York	2
Kistler Stationery Co., Denver	2	Press of J. D. McGuire, New York	2
Cann Bros. & Kindig, Wilmington	2	John H. Smith Press, New York	2
Judd & Detweiler, Washington	2	Superior Rlg., Bndg. & Ptg., New York	2
Manz Corporation, Chicago	2	Woodrow Press, Inc., New York	2
Meade-Grede Ptg. Co., Chicago	2	C. E. Wade Ptg. Co., Akron	2
Hampton Ptg. Co., Indianapolis	2	Klingstedt Bros., Canton	2
Publishers' Ptg. Co., Louisville	2	Buehler Printcraft Co., Cleveland	2
Fleet-McGinley, Baltimore	2	Doyle & Waltz Co., Cleveland	2
Gordon-Taylor, Inc., Cambridge	2	Eddy Press Corp., Pittsburgh	2
Wheeler Van Label Co., Grand Rapids	2	Wm. G. Johnston Co., Pittsburgh	2
Printing, Inc., Minneapolis	2	Sterling Press, Pittsburgh	2
McKinley Publ. Co., Kansas City	2	Westinghouse Co., Pittsburgh	2
Townsend Ptg. Co., Kansas City	2	Standard Ptg. & Litho. Co., Houston	2
Clark-Sprague Ptg. Co., St. Louis	2	Parker-Brawner Co., Roslyn, Va.	2
Wolff Printing Co., St. Louis	2	Total	143

In addition to the 143 Simplex Presses listed above, there were on July 1, 1929, 207 single press users. Many of these have contracted for succeeding units, scheduled in order received, to be delivered as quickly as our recently increased manufacturing facilities will permit. This imposing list of prominent "repeat" Simplex buyers is significant. Can you ask for stronger user endorsement?

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DETROIT, 619 Wayne Street
NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street

Miller & Richard, Toronto, Winnipeg, Vancouver
Lanston Monotype Corp., Ltd., London, England

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 83 | AUGUST, 1929 | Number 5

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JAMES T. IGOE COMPANY 215 PRINTERS, CHICAGO, ILLINOIS





THROUGH countless centuries of old time, from pyramid building to cathedral building, civilization limped along dragging one foot wearily after the other, unmindful of passing years, ignorant of the thought world, and not suspecting the possibilities of the common man. Then came the printer, heaven-appointed prophet of the new ages to be, opening the doors to worlds unknown. Civilization leaped forward, alive and eager, romping through the years, scattering new ideas with a prodigal hand as seeds into the fertile soil of human possibility. Today, thanks to the printed word, the common man, conscious of his powers, may look upon a broader horizon than did the wisest men of old. Tomorrow, perchance, the sky will brighten into an unclouded day in the march of human progress—a day infinitely more worthy of the cumulative efforts of the ages

FROM A FOLDER OF THE READING PAPER MILLS, READING, PENNSYLVANIA

The INLAND PRINTER

VOLUME 83 NUMBER 5

August, 1929

Profits on Printing Are Too Small, and Management Is at Fault

By EDWARD THOMSON MILLER

ALTHOUGH much has been written emphasizing and even eulogizing the importance of the printing industry it seems wholesome now and then to briefly reiterate facts concerning its exalted state, if for no other reason except that of appealing to our pride. But "pride goeth before a fall," and it's the "fall" that I particularly want to write about at this time. An industry which magically enhances the value of a simple sheet of paper 272 per cent by merely covering its surface with printing at least challenges interest. Put another way, an industry, the annual volume of business of which reaches nearly two and a half billion dollars, 73 per cent of which has been added by manufacture, may justly arouse pride. An army of over a quarter of a million workers, operating over seven hundred million dollars' worth of property and equipment, guiding that mere sheet of paper through all the operations of all the many processes necessary to cover its surfaces, furnishes additional big figures which quite naturally tickle the pride of every American master printer and employe.

Now for the "fall." In spite of all this wonderful showing in volume and investment, one printer out of every three fails to make a profit.* Nearly another third of them have annual profits of under two thousand dollars each, while an additional 12 per cent earn annual profits of between two thousand and five thousand dollars each. Nor is the average rate of profit of the remaining twenty-odd per cent anything to get excited about, being scarcely over 3 per cent on the sales that they have made.

There may be some slight consolation in the fact that printers make a little better showing in profit earning than do industries in general. The fact remains, however, that if it is to successfully meet the difficulties arising out of our changing industrial conditions, management, generally speaking, must embrace more modern methods and make use of them.

In the past many printing units started in a small way. They grew larger, if they grew at all, through both the skilful craftsmanship of the owners and a certain native enterprise that was more inherent than acquired. It is still significant that 90 to 95 per cent of present printing-house proprietors came into the business through the shop door—compositors or pressmen who "struck out for themselves." Their rigid apprenticeship throughout several years made them skilful craftsmen; they are competent, practical men who know thoroughly the steady production of printing. Their training was based on the fundamentals of the art, imparted regularly and systematically by taskmasters who were likewise altogether thorough.

Good work and prompt service were the better part of management in those days. Selling was comparatively easy; much of it was "over the counter." As for finances, credits were easy and a little common sense in collections kept enough money on hand to do business. The need for knowledge and skill in business administration and selling the product was not so intense as now.

While most of the printers were "production-minded" many of them had a special aptitude for business affairs and for selling. These men acquired "business-mindedness" and "sales-mindedness" through actual experience, and guided by this triangular measure of business they forged to the front and have grown prosperous. Their studies and their contacts with others gave them a

A Chicago printer, John F. Cuneo, announced on July 8 that he would shortly start building a sixty-story office structure in the heart of the downtown district—proof positive that there is money in the printing business. The manufacturer of a widely known press says that, while a few years ago only 40 per cent of his company's sales were for cash, the situation has been reversed and that now 60 per cent are cash deals. However, despite the generally recognized improvement in the business reflected by greater profits of leaders, the small and large—at the expense, of course, of those whose equipment in financial and sales knowledge, as well as machines, is out of date—there are many who should be making money and yet do not. Colonel Miller, former secretary of the United Typothetae of America, gives voice to the best minds of the industry when he says that the position of these is due to (1) failure to meet changes now taking place in the industry more rapidly than ever before and (2) failure to recognize important changes in business generally. Having had access to the intimate records of hundreds of printers, he is in a position to speak with authority on the subject of why more printers do not make the profit they should. The Colonel presents his subject logically and understandingly in four articles. Reciting conditions past and present, and analyzing the general situation, this initial article puts you in a position to appreciate the concrete features he will discuss in our September, October, and November issues.—*The Editor*

*U. S. Treasury Department report.

knowledge and skill in business and sales methods equal to their knowledge and skill in craftsmanship. I think you will find them on the profit side in the statistical tables. They are the ones who have shown advancement in volume as well as in accumulation of means.

On the other hand, the ones who were content to remain entirely "production-minded," who were careless in their financial and sales methods and who failed to keep abreast of the industry's changes, make up for the most part the 57 per cent of printing concerns which have passed out of the picture before attaining the age of thirty years. Their average life has been about nine years. They are the ones who have helped to make up the 67 per cent of failures in business that are due to lack of proper management. And it is doubly significant that since 1921, when the "buyer's market" came in and the resulting keener competition called for better management methods in finance and sales as well as in production, failures in the printing industry have been constantly increasing at the average rate of 18 per cent over the next preceding year.* As two-thirds of all failures are due to lack of proper management, there can be but one conclusion as to the cause of this gradual increase, and that is the failure of printing management to prepare itself to meet the changes that are constantly taking place in the industry, at the present moment more rapidly than at any previous time in the history of the vocation of printing.

Eight years ago Mr. Hoover, now the President of the United States, said that America has "probably the highest ingenuity and efficiency in the operation of industries of any nation. Yet our industrial machine is far from perfect. The wastes from unemployment during depressions; from speculation and overproduction in booms; from labor turnover; from labor conflicts; . . . from excessive seasonal operation; from lack of standardization; from loss in our processes and materials—all combine to represent a huge deduction from the goods and services that we might all enjoy if we could do a better job of it." The printing industry at that time was shown to be wasteful to a large degree, and investigating engineers charged the responsibility for 63 per cent of such wastes to management. Since then the industry has done several very creditable things in the way of standardization and personnel training, all with a view to reducing the wastes due to these causes as was charged in the engineers' report. But there is still much to be done and management still stands under indictment.

Also, printing management has seemingly overlooked certain important industrial and economic conditions growing out of the rapidly increasing changes taking place all around us. For over a hundred years the farmer and the manufacturer were hard pressed to supply the wants of the consumer in this rapidly expanding and developing country. A generation or so ago certain great pioneer engineers showed the manufacturing world how to produce more at less effort. Later on we learned that mass production lessens the price. Finally the demands of the World War rushed us into vast extensions of our productive capacity. Somewhere between 1920 and 1922—perhaps at different dates in different industries—the line of productive capacity crossed over and passed the line of consumer capacity and there came into our economic picture what is familiarly known as the "buyer's market." For the first time in our economic history, at least for any extended period, the buyer found himself in a position to pick and choose while producers stood by anxiously urging upon him their respective wares.

The printer who has failed to take into account this domination of the market by the buyer, a condition that has existed since 1921-22 in our industry, and who is still attempting to sell his product along the same lines he used prior to that time, is encountering a competition keener than any he has ever before experienced. While competition with a fellow-printer was before that time generally a matter of price or service on a given order with rather definite specifications, printers are today vying with one another in giving a different and perhaps a more attractive or more effective piece of work. Sometimes it is a question of what shall be the process employed—whether, for instance, letterpress or offset. Or it may be that the appropriations which heretofore have been expended in printing are now being divided with radio or movie. This "supplantive competition" is appearing so prominently in almost all other industries it is not strange the printer should have his troubles also.

Nowadays one often hears printers say: "Business is fairly good, but we have to work harder than ever before to get it and to make money after we do get it."

The first difficulty is the direct result of the "buyer's market" competition. The second is due more to a new economic principle which has come to be almost universally accepted in this country since the war. We no longer adhere to the old English economic theory that falling prices must be accompanied by falling wages. When the prevailing level of commodity prices in America dropped precipitately in 1920-21 it was not accompanied by a proportionate fall in the wage levels. While commodity prices have remained fairly level since then, wages, particularly in the printing industry, again started to climb, and the index shows a steady upward direction until at the present time they stand higher than the post-war peak.

While such a condition has generally helped to maintain a greater purchasing power among wage earners, it has been accompanied in the printing industry by steadily climbing hour costs. The result is that today in this "buyer's market" the printer is caught between two trends. One tends to bear selling prices of printing down to a lower level to meet buyers' demands and to be more in harmony with general price levels. The other tends to bear the cost of production upward on account of the higher wage costs which form such a considerable part of printing costs. With the trend of costs upward and the trend of selling prices downward the printer's margin of profit is being lessened.

All of which brings this question to the front: "What is management going to do about it?" If we consider management as the organization and manipulation of men, money, and *materiél* to produce a product or service and to sell it at profit in a market, we see what management's job really is, and at once. Management can no longer be "production-minded" without being equally "financial-minded," and "market-minded," that is if it is to do the "better job" in the printing industry President Hoover would have us do. Management must use all three groups of tools and see to it that their functions and activities are properly coördinated. In these days of the "buyer's market," the "supplantive competition," and the constantly thinning profit margin, management must move its forces with supreme strategy—center, flanks, and reserves must go forward together. By doing that difficulties will be overcome and management's final objective—profitable business—attained.

*Dun's Review.

Of late years we have learned many startling things about profits; but we have learned nothing more remarkable than that the primary reason for success or failure today is not so much the economic conditions—nor environment—nor location—nor any other factor—but management. If there is any lesson to be learned from the studies and surveys that have been made of all business in this country it is the imperative necessity for better management

CRAIG B. HAZLEWOOD, PRESIDENT, AMERICAN BANKERS' ASSOCIATION

Let us so live and work that all who know us will think well of our trade.

How the Printer's Service Department Can Help Sell Color Printing

By IRVING B. SIMON
Instructor, New York Employing Printers' Association

Mr. Simon may be overenthusiastic as to the extent to which what he suggests may be applied, but the fact that it is frequently applied with economic justification, and with profit to the printer who discloses the idea to his customers, warrants its publication

JENKINS, star salesman for the Jenson Press, tossed the copy for a fifty-thousand run of circulars onto the desk of the plant superintendent. His manner was resigned and not jubilant—as if, for instance, he were showing the letter of some prospect stating that the price quoted was too high and the order had been given to another printing plant.

"It is too bad," he said. "I would have sold that job in three colors instead of one if your figure for those process plates had not jumped the price so much. Why, look here, those plates cost more than all our presswork on that job! And besides, my customer would have had to pay an artist for coloring his black-and-white artwork."

How often has this tale been told in commercial printing offices! How many practical printers or advertising men know that there is a way to convert a black-and-white photograph, or even a black-and-white halftone, into a set of color plates in many cases approximating the effectiveness and good appearance of process colorwork and yet without its high cost?

In order to achieve this frequently desirable result the printer must merely have



the services of a competent Ben Day artist in some photoengraving plant at his command; but this expert assistance is vital.

Suppose, for instance, the customer has a black-and-white halftone used on a previous run of his circular, showing a man in a canoe equipped with an outboard motor (the product advertised) sailing on a lake surrounded by a very thickly wooded mountain. The photoengraver makes three ink transfers on zinc from the original engraving. These transfers give the Ben Day artist the foundation for his work. Under the direction of the printer's representative, and with some suggestions of his own, a most effective color scheme can be developed in the three primary colors and their innumerable combinations.

The original halftone will be the key plate and will be printed in black; the other three plates will be printed in red, yellow, and blue. A solid will be painted in the red plate for the canoe and a light tint will be applied for the man's face and arms. Various other touches will suggest



Originally this beautiful Chinese red lacquer bowl was illustrated in the catalog, where it was shown in black only. Note what the addition of a Ben Day color plate, using the same halftone as described in this article for the black, has accomplished. With three colors even more realistic results may be accomplished. The plates are used here through the courtesy of the Advertiser's Photoengraving Company, located in New York City

themselves. On the yellow plate a solid will be painted in for the mountain, which, when the blue prints over it, will give the effect of green. The yellow plate will also contribute to the color of the canoe and perhaps some of the man's clothing. Yellow in combination with red and black will produce various shades of brown. It may be necessary, of course, to roll an "ink top" on and reëtch the original black halftone to allow some of the other colors to show through where required. The blue plate, in combination with the black, will give the natural color of the water. In the dark area, too, a dark-green reflection of the forest can be built up. The outboard motor will stand out clearly and in detail in the black plate only.

The same result, of course, could have been achieved by making a halftone and three line Ben Day plates from the original photograph and working out the color scheme in all the four plates. Of course it would be too optimistic to say that any old halftone will lend itself to this treatment. In the first place, the subject must contain color possibilities. In the second, the halftone must be in good condition for reëtching if that is necessary, and it usually will be. Each case must be carefully considered, of course, and a competent engraver should be consulted.

The foregoing description relates to a job that has been worked out, but which, unfortunately, cannot be illustrated here where printing is necessarily done in only two colors. Making a single color plate to work in connection with a halftone already made, as in the case of the two illus-



trations accompanying this article, is much simpler, yet truly effective.

The tremendous savings that may be effected by this scheme should be obvious to every printer and advertiser. In the first place, such Ben Day plates as are suggested will cost no more than one-half to one-third the price of process plates, and the saving is similarly great where a single color plate for two-color illustrations like those appearing here is to be made. Second, there is no need of coloring the

original photographs or of making expensive colored drawings. Nothing more than the color scheme need be suggested to the Ben Day artist, who will do the rest. The results are really surprising and are often as effective as color-process plates and duotones made from colored photographs or paintings. And another vital point to consider is that Ben Day plates can be turned out in about one-third the time that is usually required for making color-process plates.

Here is the opportunity for the progressive printer's service department to excel itself. The growing use of color in modern merchandise of every description and the consequent necessity for attractively presenting colored articles in printed advertising matter gives the printer an opportunity to double, triple, or quadruple the amount of his presswork on many jobs.

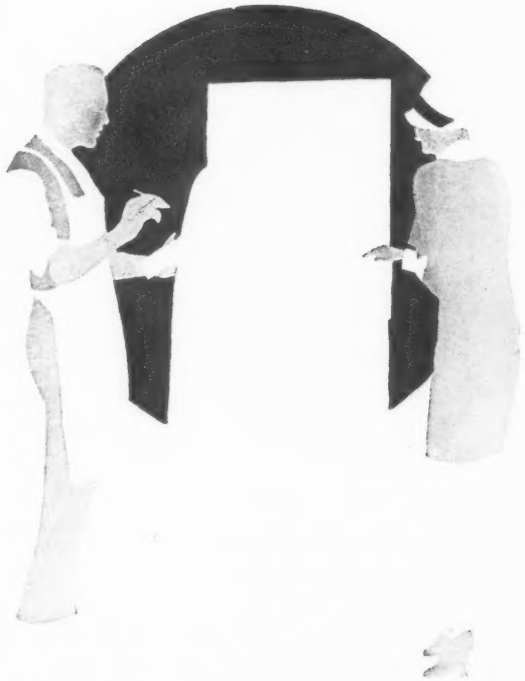
Let us say, for instance, that a printer has been doing a catalog annually for a manufacturer of kitchen enamelware. Before the advent of the modern vogue in colored kitchen utensils this manufacturer produced the sta-



With an ink transfer made from an original black halftone and a comparatively simple Ben Day application a black-and-white subject may be readily converted into an attractive duotone which contains grays, browns, and reds

Plates by courtesy of the Battle Creek Food Company





ple lines of white and gray ware. Except for the cover, his catalog was printed in black only. He has been running the same halftones made from black-and-white photographs from year to year. While he is today manufacturing his kitchenware in bright reds, blues, yellows, and greens, he has not changed his styles or sizes. He is, therefore, debating whether he should go to the heavy expense of having his photographs colored and of making new process plates for his catalog—an overwhelming sum, beside which the increased printing cost seems negligible—or print his catalog as usual in black and white, depending on the descriptions to tell the story without the aid of color.

A little intelligent thought and inquiry on the part of the salesman will frequently reveal such a situation. Introduce the resourceful printer's service department into the picture, and, wonder of wonders, the customer learns that he may not even have to scrap his old plates, and that at comparatively small additional cost he can have a catalog in full color or in two colors that will do justice to his line. Service of such character develops good will and, more important still, additional business for the printer who renders it. The customer who is able to bring out his catalog in colors without paying the cost of process plates will be appreciative of the suggestion which pointed the way to this economy, and his sense of indebtedness usually foretells new orders and new customers for that printer.

Controlling Your Business by Means of Budgeted Operating Costs

By BERNARD J. RAEBER

This contributor's background qualifies him to speak with authority on budgeted operations. You will find practical help here on cost-accounting problems of serious character

THE average printshop executive looks upon cost figures and cost accounting as a mysterious juggling of figures which sometimes tells the actual condition of affairs and sometimes does not. Although he knows that cost accounting is an essential factor for determining the price at which orders should be taken, the settlement of such prices is often taken out of his hands because of the stress of competition which he cannot control. What is more natural than to consider cost accounting an expensive burden? He prefers to rely on the notion that he can produce just as economically as his competitor. But how can he tell, as long as he does not know what a sound operating and financial structure of his printing business looks like? The question immediately arises, How can he find this out? The answer is, Through the budgeting of operating costs at a fair percentage of operating activity. The present article will describe the salient features of this practical and sound business method.

The budget is, briefly, the predetermination of operating costs based upon exact future costs, such as fixed charges on the investment value of machinery and equipment, rent, labor costs based on the machine crews required at current wage rates, and on past experience for expense items such as repairs, etc. By "operating activity" we understand the number of man or machine hours sold as contrasted with the hours that possibly could be sold. For the printing industry 80 per cent of total possible hours is considered a fair basis of operations in the average plant.

A thorough understanding of budget procedure and its careful application is indispensable to proper management. It is the basis upon which we must build and regulate all activities if we want to realize the maximum results from conducting a business enterprise of any size.

In order to make clear what an operating budget is, I have prepared in Table 1 a complete budget for a medium-sized printing plant based on the principles as laid down by the Cost Division of the Color Printing and Lithographing Industries. The data given in this table are supplemented by Schedule A, showing the calculation of the fixed charges for each cost center. Schedule B explains the distribution of the rent cost, which includes also light and heat. The data in columns C and D of Table 1 would be based on the facts as shown by the books of account. Schedule E gives the distribution of the power cost on the horse-power-hour basis. Schedule F supports in detail the payroll cost as shown in Column F. Column G contains the cost for compensation insurance calculated at the prevailing rate. The total administrative expense is distributed as follows: 10 per cent to raw-stock storage and handling to cover the purchasing expenses, and the remaining amount divided equally between selling and general factory expense. The total general factory and general press expense is distributed over the respective centers in proportion to the budgeted subtotal cost of each. By dividing the normal production units of each center in Column M into the total cost in Column L we arrive at the standard cost rate for each classification of expense, as is clearly shown in Column N.

But since production activity will never be stable, the cost for each chargeable hour varies continuously in the opposite direction of activity. Thus the cost an hour will be high in periods of low activity and low in periods of high activity. It would therefore result, if we would follow the fluctuation, that new orders would be priced too high in a period when needed particularly. In order to remedy this situation the cost rates are based on a standard activity of 80 per cent of maximum capacity. The standard rate is not changed

TABLE 1.—YEARLY BUDGET FOR MEDIUM-SIZED PRINTING PLANT

Center Number		A	B	C	D	E	F	G		H	I	K	L	M	N	
		Fixed Charges	Rent	Supplies and Expenses	Repairs	Power	Payroll	Company Insurance	Total Service and Subtotals	Distribution Service Centers			Total Cost of Direct Centers	Production Units	Standard Cost a Unit	Center Number
										Administration	General Factory	General Press				
31	*Service centers*															
311	Administration	$ 456 25	$ 150 00	$ 6,000 00	$ 240 00		$16,000 00	$ 32 00	$ 22,878 25	$22,878 25						
312	General factory	875 00	250 00				4,420 00	35 40	5,580 40	10,295 42	$15,875 82					
313	General press	162 50	125 00				3,380 00	27 00	3,694 50			$3,694 50				
	Service subtotal	$ 1,493.75	$ 525 00	$ 6,000 00	$ 240 00		$23,800 00	$ 94 40	$ 32,153 15							
41	*Direct centers*															
411	Selling	676 25		4,000 00	600 00		9,000 00	18 00	14,294 25	10,295 41			$ 24,589 66	$100,806 04	25 per cent	411
421	Raw-stock storage and handling	1,018 75	750 00	600 00			3,120 00	25 00	5,513 75	2,287 82	1,110 00		8,911 57	595 tons	$0 75*	421
431	Hand composition	1,625 00	500 00	720 00	360 00		11,128 00	89 00	14,422 00		2,910 00		17,332 00	7,680 hours	2 30	431
432	Linotype composition	1,625 00	100 00	240 00	120 00	$ 232 00	5,720 00	45 60	8,082 60		1,520 75		9,603 35	3,840 hours	2 50	432
441	Three one-color automatics	2,681 25	750 00	360 00	180 00	870 00	8,840 00	70 80	13,752 05		2,800 09	1,790 00	18,342 14	5,760 hours	3 20	441
442	Two one-color hand-fed	1,300 00	300 00	240 00	120 00	580 00	5,200 00	41 60	7,781 60		1,575 58	1,016 00	10,373 18	3,840 hours	2 70	442
443	Four platen presses	1,218 75	200 00	240 00	60 00	77 00	4,940 00	39 50	6,175 25		1,380 00	888 50	9,043.75	7,680 hours	1 20	443
451	Two cutting machines	1,300 00	250 00	240 00	120 00	465 00	4,680 00	37 40	7,092 40		1,425 00		8,517 40	3,840 hours	2 20	451
461	Small power machines	406 25	125 00	240 00	60 00	47 60	4,680 00	37 40	5,596 25		1,125 00		6,721 25	5,760 hours	1 20	461
462	Girls' handwork	81 25	250 00	120 00	30 00		2,808 00	22 40	3,311 65		665 40		3,976 65	5,760 hours	0 70	462
471	Shipping	81 25	300 00	1,200 00	60 00		4,940 00	39 50	6,620 75		1,364 00		7,984 75	595 tons	0 42*†	471
	Grand total	$13,507 00	$4,050 00	$14,200 00	$1,950 00	$2,271 60	$88,856 00	$560 60	$125,395 70		$15,875 82	$3,694 50	$125,395 70			

*Rate per hundredweight †Base charge, $1 00 a shipment; estimated at 3,000 shipments

A.—SCHEDULE OF FIXED CHARGES

Center Number	Description	Value of Machinery Equipment	Depreciation	Insurance at $0.25 a $100	Taxes	Interest at 6 Per Cent	Total Year
311	Administration	$ 2,500.00	$ 250.00	$ 6.25	$50.00	$ 150.00	$ 456.25
312	General factory	2,500.00	250.00	25.00	.....	600.00	875.00
	Average W. P. inventory	7,500.00					
313	General press	1,000.00	100.00	2.50	.....	60.00	162.50
411	Selling	2,500.00	500.00	6.25	20.00	150.00	676.25
421	Raw-stock storage and handling	500.00	50.00	38.75	.....	930.00	1,018.75
	Average inventory	15,000.00					
431	Hand composition	10,000.00	1,000.00	25.00	.....	600.00	1,625.00
432	Two linotypes	10,000.00	1,000.00	25.00	.....	600.00	1,625.00
441	Three one-color cylinders	16,500.00	1,650.00	41.25	.....	990.00	2,681.25
442	Two one-color cylinders	8,000.00	800.00	20.00	.....	480.00	1,300.00
443	Four platen presses	7,500.00	750.00	18.75	.....	450.00	1,218.75
451	Two cutting machines	8,000.00	800.00	20.00	.....	480.00	1,300.00
461	Small power machines	2,500.00	250.00	6.25	.....	150.00	406.25
462	Girls' handwork	500.00	50.00	1.25	.....	30.00	81.25
471	Shipping	500.00	50.00	1.25	.....	30.00	81.25
	Total	$95,000.00	$7,500.00	$237.50	$70.00	$5,700.00	$13,507.00

B.—THE DISTRIBUTION OF FLOOR SPACE AND RENT, INCLUDING LIGHT AND HEAT AT $0.50 A SQUARE FOOT

Center Number	Description	Square Feet	Amount
311	Administration	300	$ 150
312	General factory	500	250
313	General press	250	125
411	Selling	.....	.....
421	Raw-stock storage and handling	1,500	750
431	Hand composition	1,000	500
432	Linotype composition	200	100
441	Three one-color cylinder presses	1,500	750
442	Two one-color cylinder presses	600	300
443	Four platen presses	400	200
451	Two cutting machines	500	250
461	Small power machines	250	125
462	Girls' handwork	500	250
471	Shipping	600	300
	Total	8,100	$4,050

unless there occurs a fundamental change in the budget already set up, such as a general change in the labor cost, the working hours, or the equipment.

The use of these standard cost rates eliminates from the job costs the fluctuation due to the plant activity, and the only variable reflected in the job cost is the rate of production. This is a very important point. From my many years of personal close contact with the printing industry, I dare say that the absurd price variations encountered here and there are mostly due to the great variation of production efficiency in the various shops and only to a minor degree to the variation of manufacturing cost. As a concrete example I may mention right here an estimate for 1,000,000 cartons figured by twenty color printers. The kind, weight, and price of the board were specified, and yet a comparison of the estimates showed a variation of 41½ per cent of the board cost alone. The only improvement of such a situation will come with the general use of standard production data for estimating purposes. The United Typothetae of America has played an important part in leading the printer to better business methods through the publication of the average-production records.

Although cost accounting has an important place in the establishing of selling prices we must not forget that a well-designed cost system will provide the management of a printing enterprise with the essential facts for conducting the business at a profit. This function of cost data has not until recently attained the recognition it deserves. The budget of operating costs is the basis upon which we must build and regulate all activities.

When adding the desired profit to the total budget operating cost we know what our manufacturing sales should be. (In order to prevent any misunderstanding, I wish to point out that material and outside purchases are not included. They constitute the merchandising function and are treated separately from strictly manufacturing activity, the reason for this being shown a little later.) For the sake of simplicity let us assume that the desired profit on manufacturing sales is 20 per cent. We therefore add 25 per cent to the total manufacturing cost of $125,400, making a total possible manufacturing sales volume amounting to $157,200.

What amount of sales is required to cover manufacturing cost? This is a very important question. In order to answer it we must first make analysis of the manufacturing cost and its relationship to the manufacturing activity. The total manufacturing cost is composed of constant costs such as those given in columns A and B in Table 1, and variable costs like expenses, repairs, and power, which vary in the same ratio as the activity increases or decreases. Constant costs include, besides fixed charges and rent, a certain proportion of supervisory, administrative, and selling expense which would be necessary to keep the organization together although manufacturing activity might be nil. For a printing plant this constant cost amounts to about 30 per cent of the total normal manufacturing cost. Thus in our assumed printing-plant budget this constant cost would amount in round figures to $42,000.

With all these factors having been determined, we can now prepare the normal operating chart as shown in Fig. 1. The bottom line indicates the percentage of manufacturing activity to normal capacity. The broken line denotes yearly sales and the solid line manufacturing cost at varying degrees of manufacturing activity. The critical point, which means the amount of business required at a profit of 20 per cent to cover all the business expense, is at the intersection of the two lines. Therefore the business activity must be about 59 per cent or the sales must be

E.—DISTRIBUTION OF POWER COST

Center Number	Description	Horsepower	Hours	Horsepower Hours	Per Cent	Amount
432	Linotype composition	5.0	1,920	9,600	10.2	$ 232.00
441	Three one-color cylinders presses	22.5	1,600	36,000	38.3	870.00
442	Two one-color cylinder presses	15.0	1,600	24,000	25.5	580.00
443	Four platen presses	2.0	1,600	3,200	3.4	77.00
451	Two cutting machines	10.0	1,920	19,200	20.5	465.00
461	Small power machines	1.0	1,920	1,920	2.1	47.60
	Total	....	.....	93,920	100.0	$2,271.60

F.—SALARY, WAGE, AND LABOR SCHEDULE

Center Number	Description	Unskilled		Skilled		Total Weekly Wage	Total, Fifty-two Weeks
		Number	Rate	Number	Rate		
311	Administration	..	.....	4	.....	.....	$16,000.00
312	General factory	..	.....	1	$85.00	$ 85.00	4,420.00
313	General press	..	.....	1	65.00	65.00	3,380.00
411	Selling	..	.....	2	.....	.....	9,000.00
421	Raw-stock storage and handling	1	$25.00	1	35.00	60.00	3,120.00
431	Hand composition	2	35.00	3	48.00	214.00	11,128.00
432	Linotype composition	..	.....	2	55.00	110.00	5,720.00
441	Three one-color cylinder automatics	2	30.00	2	55.00	170.00	8,840.00
442	Two one-color cylinder hand-fed	2	25.00	1	50.00	100.00	5,200.00
443	Four platen presses	3	25.00	1	45.00	95.00	4,940.00
451	Two cutting machines	..	.....	2	45.00	90.00	4,680.00
461	Small power machines	2	25.00	1	40.00	90.00	4,680.00
462	Girls' handwork	3	18.00	..	.....	54.00	2,808.00
471	Shipping	2	25.00	1	45.00	95.00	4,940.00
	Total	17	.....	16	.....	$1,228.00	$88,856.00

about $90,000 before any profit can be reaped. Should the profit margin be reduced to 10 per cent the critical point would be reached at 74 per cent of activity with sales volume of $103,000. Unless there is an equivalent reduction in manufacturing cost the pernicious influence of price-cutting is herewith clearly indicated.

Why do profits vary from expectations? This is another question for which every business manager desires a clear answer, and there is no doubt that if he could be informed promptly as to the reason for such variations he would in the future take vigorous steps to correct those factors which cause losses in profits.

An examination of the source of profits in the printing establishment reveals that profits are due to the buying and selling of materials (merchandising) and the labor or manufacturing operations. Now the exceedingly important fact is that the merchandising and manufacturing functions are not correlated, which means that sales in one group may increase or decrease without affecting the other group in the same proportion. In order to make the point clear I have prepared from actual data of a printing concern a chart (Fig. 2) showing the merchandising and manufacturing sales over seven years.

being considered as constant) I have prepared a table showing how these two factors affect the net profit:

	Normal Capacity			Merchandise Volume		
	100 Per Cent	80 Per Cent	60 Per Cent	100 Per Cent	80 Per Cent	60 Per Cent
Sales	$157,200	$126,000	$94,500	$100,000	$80,000	$60,000
Cost of sales	125,400	108,600	92,000	90,000	72,000	52,000
Profit	$ 31,800	$ 17,400	$ 2,500	$ 10,000	$ 8,000	$ 6,000

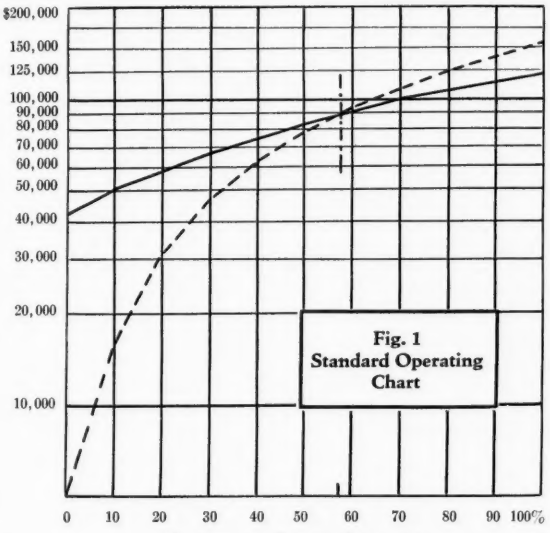
A number of profit combinations are possible when a plant is operating at various capacities, as follows:

Manufacturing profit at 100 per cent capacity	$31,800	$31,800	$31,800
Merchandise profit varies	10,000	8,000	6,000
	$41,800	$39,800	$37,800
Manufacturing profit at 80 per cent capacity	$17,400	$17,400	$17,400
Merchandise profit varies	10,000	8,000	6,000
	$27,400	$25,400	$23,400
Manufacturing profit at 60 per cent capacity	$ 2,500	$ 2,500	$ 2,500
Merchandise profit varies	10,000	8,000	6,000
	$12,500	$10,500	$ 8,500

Upon this simple assumption we have therefore nine possible variations of net profit ranging from $41,800 to $8,500. Taking these variations at intervals of 1 per cent we would have 1,600 possible variations affecting the net profit of the business. An important fact brought out forcibly is that changes in volume are less drastic than those due to manufacturing activity, and therefore it seems especially important that the printing executive have a reliable guide indicating such changes promptly in order that the sales department may be depended upon to secure such business as will help to remedy the impending situation. Without an analysis of the source of his profits, therefore, a valuable fact is withheld, and the necessary remedy is not properly applied.

The reason for profit variations in the merchandising end of the business can be traced easily. However, profit variations in the manufacturing end of the business due to manufacturing activity and the control of the various costs and expenses need a more careful examination. Through the use of budgeted or standard costs we have a basis upon which to develop actual costs and at the same time to indicate the variations which are constantly occurring. It is evidently much clearer to focus a few figures on causes of variations than to actually apply a lot of figures in statements which are only reflections of the causes. Pursuing this line of thought we find that the variances in actual profits from expected profits can be laid to the following principal causes:

(1) Price variances—sales prices were higher or lower. (2) Volume variances—actually more or less units were sold. (3) Idle-capacity variances—capacity used in current manufacture was below or above normal capacity. (4) Manufacturing cost variances—manufacturing costs varied above or below standard. (5) Selling or



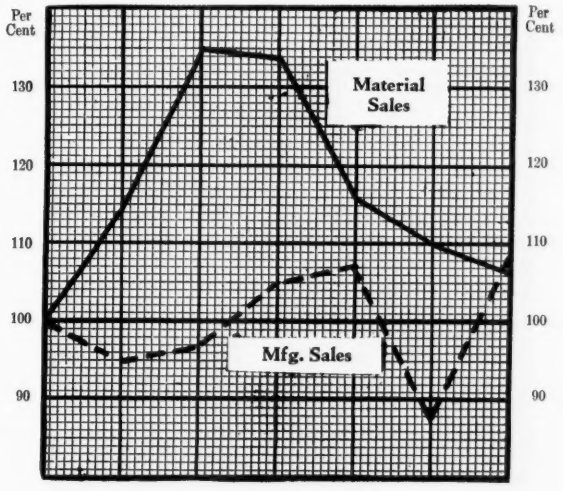


Fig. 2
Merchandising and manufacturing sales variation over a period of seven years

Since the profit is applied to both materials and manufacturing a variation of income is bound to accrue (1) from volume and value of the materials sold, (2) from the degree of manufacturing activity, and (3) from the control of manufacturing costs. It is therefore possible that a printer will show a profit on his business operations at the end of the year which is almost entirely due to merchandising operations.

In order to give a clearer picture of the influence of merchandise volume and of manufacturing activity (the third factor

administrative expense variances—expenses increased or decreased more or less than the normal accompaniment to the increase or decrease of manufacturing activity.

Let us assume that at the close of the business year of our medium-sized printing plant we find that it was operating at 80 per cent of normal capacity, and that after a detailed analysis the standard cost and expenses for such activity amounted to the figures as given in the first column of the table below. In the second column we insert the actual sales and cost figures as shown by the books of account, and in the third column the variations below or above the standard at 80 per cent activity. Then the analysis reads as follows:

ANALYSIS OF MANUFACTURING PROFIT VARIANCE

	1 Standard at 80 Per Cent	2 Actual	3 Variation
Manufacturing sales....	$126,000	$106,000	−$20,000
Direct labor.....	$ 34,000	$ 33,500	+$ 500
Manufacturing cost.....	42,100	30,100	+ 12,000
Selling expense.....	12,300	13,000	− 700
Administrative expense..	20,200	19,000	+ 1,200
Total cost.....	$108,600	$ 95,600	+$13,000
Manufacturing profit..	$ 17,400	$ 10,400	−$ 7,000

The facts as disclosed by this profit-variance analysis point out that the profit margin on sales has been lower than standard and that the savings realized were not enough to offset the loss incurred due to lower prices. There is no idle-capacity variance reported, since the standard has already been adjusted to the respective activity at normal capacity of the plant.

In almost every line of our daily endeavors we employ a common means of measurement such as the yard or gallon. Why should we then ignore the universally accepted principle for business operations? The use of a standard budget is the one reliable guide and instrument of measurement at the disposal of the business manager. The printer by tradition is interested primarily in the technical side, to which he devotes many years of intensive studying and learning before he considers himself a craftsman competent to go into business for himself.

When he accepts the responsibility of conducting his own enterprise he enters into the very complex field of modern business management with a background of direct-labor-plus-overhead theory which cannot stand up successfully under the present-day business pressure. Just as the captain uses a chart indicating the course to be followed, so must the manager of a business enterprise be provided with a reliable guide which will enable him to find out when he fails to follow the course of profitable operations. He will find the standard budget best for this purpose, for it is truly a reliable guide.

"Time and Pains Are Twin Pointers for the Game of Success"

By GEORGE W. TUTTLE

Only the pointer dog which points the game is deemed of any value; the dog that only points the scenery in order to have his picture taken is taboo with the hunter. Does not every printer hunt for the Game of Success in the Great Field of Business? Why should we expect success to be ours—to be signed, sealed, and delivered, we might say—all in the space of a few calendar moons, seen over either the right shoulder or the left? We think of the words so often used in contracts to the effect that "Time is of the essence of this contract."

Why, it takes time to get acquainted with a customer, to take stock of his likes and dislikes, to cater to his tastes—or to his lack of tastes! We need customers who will enlist for the war; not customers who are mustered out every time that R— & J— start out to corral all the printing in sight—and incidentally to work for nothing and to board themselves. It may take time to make our location valuable. Little by little the stream of passersby increases, little by little we get to the point where we say: "Business is on the up grade; it begins to show a satisfactory margin of profit." Then, if we do not get the "Enlarge or Break" fever, success commences to smile on us. Time is apt to be on our side, and to point to good success, if we give her the proper backing.

As for pains: Well, no pains, no success—and a surplus of afterpains! Careful, conscientious work points to success. Only as we are willing to take pains and make effort are customers willing to tie up to us with all their work. Are not "Too much trouble" words that should ever be taboo? Have these words ever led to a printshop chock-a-block with work? It takes pains to select good helpers, compositors, pressmen, etc. Then, further, it takes pains to treat them so well that they cannot be pried away from our printshop with a crowbar! Men are a no-two-alike proposition, and wise is the printer who has the faculty of selecting the best, and nothing but the best.

Time and pains increase both our patience and our customers; and, by the way, a printer without patience would be a printer without customers. One thing is certain. Beforetime pains are helpful. They are advance payments on success.

An Effective Type of Window Display

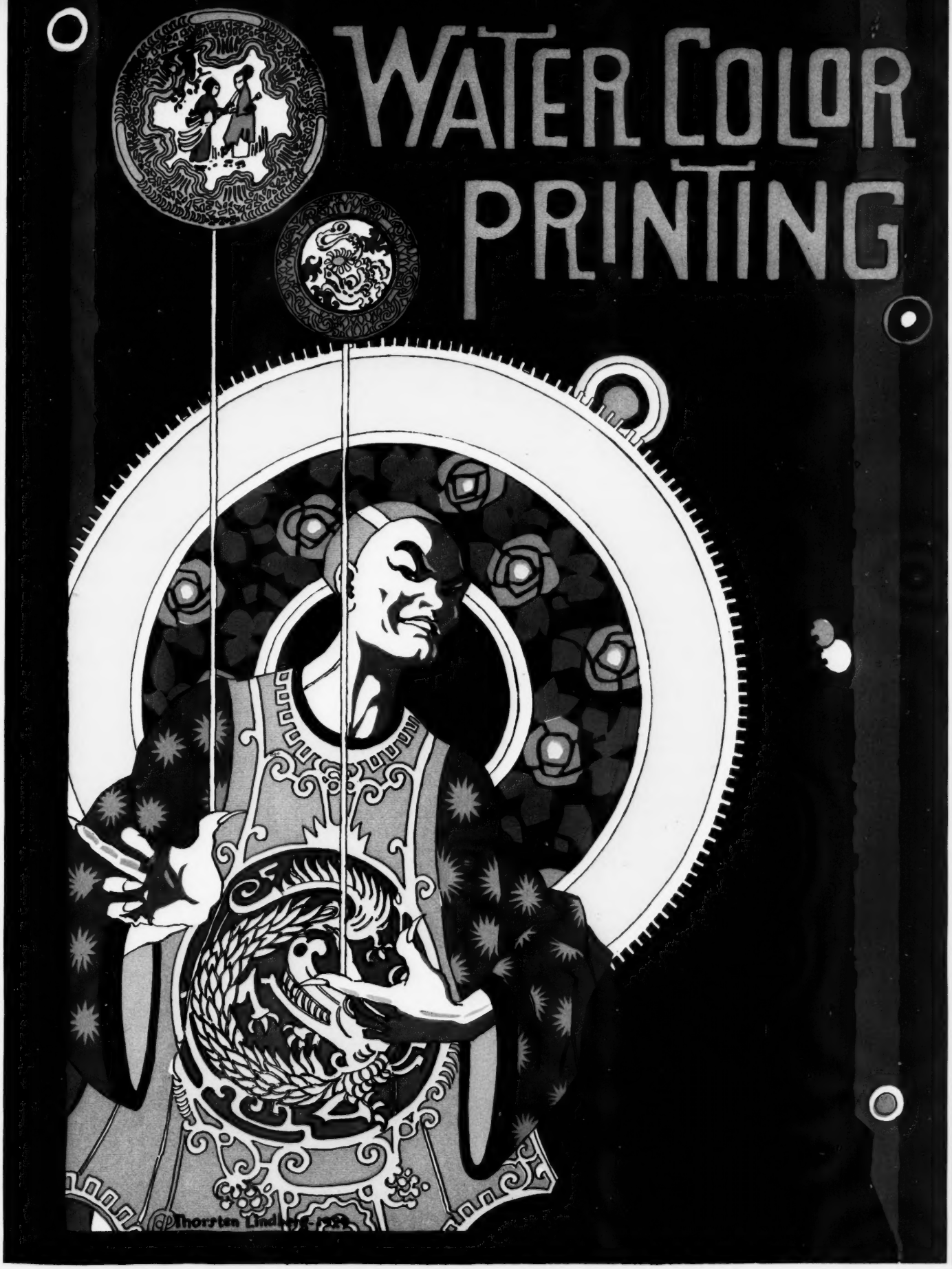
By C. M. LITTELJOHN

An effective window display getting away from the ordinary arrangement was the original one used recently by the Pioneer Printing Company, of Seattle. Cuts of almost every description, zinc signatures and etchings, halftones and electrotypes, those of prominent business houses and captains of Seattle's industry—interesting in themselves from a personality viewpoint—were attractively placed in this window layout.

This company realized that the average business man or woman should know the difference between a zinc etching and an electrotype, for instance, in order to purchase printing and engraving more intelligently. Therefore the Pioneer plant, of which B. L. Swezea is president, took the initiative in the educational process of informing all those who would congregate at the window for this lesson in various forms of photoengraving.

A great number of persons availed themselves of the clever demonstration, which was made enlightening by means of a large piece of cardboard in the back of the window and placed on a level with the eyes. All the various cuts from prominent local stores and business houses or industries, such as the signature cuts of men who have made their mark in the Northwest business realm, were laid out with their various rough and smooth surfaces, their etched or halftoned faces, on the floor of the window. In order to link each cut with its proper description lettered on the large white placard located in the background of the window, long red streamers, one end attached to the cut and the other to the line on the cardboard describing it, guided the line of vision of the passerby.

As members of the Seattle advertising club, Mr. Swezea and Orrin Hale, also of this plant, take a large amount of interest in the advertising and merchandising, and know the value of their windows in creating interesting displays that will cultivate immediate and future business for the printing plant. The same idea can be profitably applied by any printer having window space, or equally well by the printer who can rent window space for this purpose. And the exhibit need not be confined to photoengravings. Other displays showing the numerous forms and processes of printing offer you an unlimited source of attention-catching material. Might as well make your windows pay the rent!



Title page of folder executed in seven colors by The Acorn Press, Omaha, Nebraska, licensed user of the Jean Berte Process in that city. Comprehensive articles on water-color printing in general appear on succeeding pages of this issue of THE INLAND PRINTER.

Water-Color Printing: Information on the Various Processes

By EUGENE ST. JOHN

Every progressive printer is either thinking about or is using water-color printing. Mr. St. John, our widely known press-room authority, offers here the essential facts on this method

FORM and color give beauty to the printer's work. Only in recent years has color in printing been utilized to a considerable extent. The growth of advertising has increased the use of color. At first the possibilities of flat color were tried out, with indifferent success, because very often the work of the artist in colors could not be reproduced on the press with a single printing of each color. Two and three impressions of a single color to match the artist's drawing or painting increase the cost of reproduction. Then three- and four-color process printing was developed. While it is admirable for many subjects, principally on coated paper, it has pronounced limitations and in addition is quite costly.

Next the offset process of lithography appeared on the scene and became popular at once because of the welcome change to other than coated papers, whose glaring, glossy finish had begun to pall.

Offset at its best has a washed-out appearance which leaves much to be desired. It is still in an advanced stage of experiment and development.

Many other processes have been tried, such as aquatone and collotype. When successfully handled the color print secured is beautiful, but for some reason these processes have not become popular, probably because lacking in the certainty and dependability of letterpress printing.

Now comes the water-color process of printing. It is about four years old, and has already become immensely popular. Not since the days of 1905 and 1906, when the offset process was beginning to attract decided attention, has any new development in printing or in lithography created such widespread interest.

Americans pioneered the French Jean Bertè process of water-color printing and developed it until it has become not only a competitor of letterpress as commonly practiced and of offset, but superior in many respects to the best the older processes can show; it not only has surpassed them, but has set a pace so far too swift to keep up with. The Jean Bertè is a patented process, but its success is so startling that a number of other processes of water-color printing have been developed. In order that all interested may take their choice the various processes will be described in this article.

The following brief description covers the Jean Bertè process very thoroughly and reveals its simplicity. The artist who makes the original picture draws a master or key sketch in black with outlines only of the colors. Tipped on over this drawing is a tissue which the artist fills in over the respective color areas with crayon or water-color. A zinc line etching is made of the drawing, and the job from this point on is the printer's. He inks up the zinc master or key plate, furnished by the photoengraver, in black and makes a duplicate of the design on a sheet of Jean Bertè rubber by the offset route on the printing press. The zinc etching is in the negative, the offset impression in the positive; the transferred impression from the offset to the rubber is again in the negative. The artist who makes the rubber printing plate, having before him the artist's original drawing in black with only outlines for color and over it the tissue filled in with the various colors, colors the spots outlined with their respective colors.

Supposing he is making the yellow rubber plate, he fills in all the spots to be yellow with yellow crayon, and then with a special rubber-cutting knife cuts away all of the rubber elsewhere on the sheet. This is repeated on other sheets for the various colors. The cut-outs need merely be outlined, as the soft rubber is easily peeled off of the canvas back.

In the Jean Bertè process a special soft rubber, backed by canvas, is used. The artist cuts out the parts of the rubber which are not to print right down to the canvas and consequently to a uniform and sufficient depth at all points so that no further gouging or routing is required. The Jean Bertè rubber-and-canvas sheet is backed by an alloy of lead and zinc. While tough, it is not as soft as lead nor as hard as copper. It bends more easily than zinc but not as readily as lead.

We learn then that the distinctive feature of the Jean Bertè water-color plate is that it consists of three layers: the upper layer, which is printed, is a special soft rubber; the middle layer, which is of canvas, and the bottom layer, an alloy of lead and zinc. The canvas serves to hold the rubber to the metal plate. The metal plate is used so that it may be mounted securely on the patent blocks generally used in up-to-date shops for plate printing. After the plates for the various colors are cut by hand by the artist they are sent to the pressroom and registered. A number of extra impressions is pulled by all concerns using the Jean Bertè process. These prints are sent to the manufacturers and they distribute them to all users of the process, the purpose being to compare results for the benefit of all users. Molds or casts are used instead of electros.

The Jean Bertè process requires special inks, to be had of the manufacturers. According to the Patent Office records these inks consist of pigments and dyes ground in glycerin or in glycerin and water to which rice paste may be added as a binder. Various light syrups may also be used, but in many instances such syrups, particularly if they contain sugar, give an undesirable gloss to the ink. Such an ink is almost pure color when fed to the rollers and when it has dried on the paper there is little trace of anything except pure color. It has been found that a rubber roller or an Ideal roller together with the special Jean Bertè rubber plate will hold the ink evenly, and, mounted as outlined above, will give an accurate impression.

Makeready is simple. On a press constantly used for water-color work, washing-up is done with water. When changing from regular letterpress to water color the old-line inks are washed off with gasoline. A second washup with alcohol follows in order to remove all oil and grease. The rollers are set extremely light, so light that they may be turned by hand. A hard packing is carried with three or four sheets less of print or S. and S. C. than normally used for letterpress. *Absolutely no overlaying is done.* The makeready is confined to interlays between the Jean Bertè plate and the patent metal blocks. The aim is to

secure just a kiss impression, showing no embossment on the reverse of the sheet.

As with the old-line letterpress inks ground in linseed-oil varnish, water-color-process inks are to be had either transparent, translucid, or opaque. The opaque variety is preferred, and all colors are improved by adding Kremnitz (or cover) white, which surpasses all pigments in coverage. Drying is by absorption only, except when heat is used on hard-surfaced papers such as rag bond and ledger. While all sorts of paper may be used, the water-color process shows to best advantage on antique finish with laid or corrugated surface. The hill-and-dale effect reflects the light so as to enrich the color and break the monotonous mass effect with the lines in the design in the surface of the paper.

The Jean Bertè process workers make no claim for adaptability of the process to halftone and Ben Day printing. Its forte is color at its full strength in mass effect. In this respect it has no equal. When shades, highlights, and halftones must be employed, recourse is had to letterpress.

As noted above, the Jean Bertè process worker prefers opaque inks, as well he may. By no other known process in the graphic arts is it possible to get the opacity of a water-color-process print on colored paper in one impression. Imagine trying to print green on scarlet Buckeye cover or red on green in one impression. The common practice is to "bump it" two or three times—and what have you got when you get it? More shine than color! One impression of water-color-process vermilion looks better on green antique paper than three of printing ink, and there is no glare.

Besides the soft rubber plate of the Jean Bertè process, water-color printing is done from hard rubber plates called "Parazin"; from battleship linoleum, this being of coarser finish, however, than the rubber; from casts in hard rubber of metal and wood plates, and from the regular typographic forms of all sorts as used with the old-line inks. Other form materials are no doubt being tried out in private and have not yet been exploited.

The Parazin hard rubber plate is much harder to cut and gouge than is the soft Jean Bertè rubber, and more so than is battleship linoleum. The blanks in the Parazin plates are routed by machine like zinc or copper. When printing from Parazin plates, linoleum blocks, and regular typographic plates of zinc and copper, embossment shows on reverse of the sheet and the makeready is the same as regular letterpress makeready, overlays being used. Special water-color inks are required for use with these materials.

The inkmakers have various opinions as to the best sort of ink for water-color printing from the various hard-form materials such as hard rubber, linoleum, and regular typographic forms. One inkmaker advises that the regular composition roller may be used with his inks, but that when passing from letterpress to water color two washups are necessary, the first with gasoline and the second one with alcohol. The rollers are then coated with glycerin. At the end of ten minutes the glycerin is wiped off and the water-color inks may be used. These steps in roller treatment are to be in reverse order when returning to letterpress from water color.

Another inkmaker advises that old composition rollers, free from cracks or holes, "dead" and without tack, may be used, but that new rollers cannot be used successfully. The press must be inked up with "Roller Coating," and the rollers are then lifted out and allowed to dry over night. The ends of the rollers must be coated; this may be done with the fingers. The metal inking parts of the press are washed with gasoline. In the morning the coated rollers are washed with a rag wet in water and dried before using. The metal inking parts of the press are cleaned with alcohol, then rubbed over with a "Plate Wash" and dried. Printing as usual may now start, but with water-color inks. Missed impressions should be avoided, as the drawsheet will be softened thereby.

Two conditioning varnishes are supplied, one to reduce the ink in a dry atmosphere, as in winter when steam heat is used, and the other when the atmosphere is overcharged with humidity, to increase the viscosity of the ink. This ink is to be washed off with water.

The water-color processes that employ hard rubber plates are worked much like letterpress so far as makeready is concerned. Whereas the soft rubber dips into the minute depressions of uncoated papers, hard rubber like zinc reaches the bottom of the depressions by crushing the minute high spots. Overlaying is necessary. On large solids the overlays are reinforced with cut-outs.

Cut-outs were first used by provers in photoengraving plants. An impression is pulled on the tympan of the Colt's Armory press. A second impression is pulled on a sheet of engraver's proving paper. The paper is cut away from all four edges of the impression, up to the edges, which are then slightly beveled. This beveled print is then pasted in register upon the impression on the tympan, and with judicious underlaying yields a good print with very little overlaying. The cut-out is a device to remove the impression from the edges and place it in the center of the plate. A modification of the cut-out is the beveled overlay used on vignette plates.

All of the leading inkmakers are working on the problem of producing inks best suited to the water-color process, and a number of papermakers have already produced special papers for water color. At least one inkmaker has placed on sale a complete line of the dull-finish inks, with which, he states, water-color effects may be obtained on any paper without special rollers or special treatment of any sort and using the regular typographic forms. Fine halftones and Ben Day are not excepted.

While antique paper and mass effect are the specialty of water color, some beautiful specimens have been received from long runs of halftone printing, including three- and four-color process.

The surface has only been scratched as to the possibilities of water color. Naturally the workers in the new process first approached the field where existing processes are weakest, opaque printing on colored paper. In this field the supremacy of water color is unquestioned. The water-color printer may now try out the many possibilities in the field where transparent and translucid inks are favored.

The question arises, Why is the water-color ink superior to old-line oil-varnish inks, and, if this superiority is conceded, why have oil-varnish inks been used almost exclusively since the invention of printing? You may as well ask why movable types were not invented earlier. The Chinese printed from blocks in antiquity. In Cicero's day stamps with movable letters and numerals were in use. Paper is much older than printing. Students of the origin of printing are inclined to believe that the invention of printing was delayed by want of a suitable ink. It is a fact that Coster and Gutenberg introduced printing with movable types long after paper had been brought into Europe from Asia and its manufacture well established in Spain, France, and Italy, but only shortly after the Van Eyck brothers in the Low Countries had invented a drying linseed-oil varnish for use as a vehicle for pigments used for painting in oils.

Color in printing was a negligible requirement at that time. What was wanted was a vehicle that would carry the pigment, not go through the paper, yield an ink that would print sharp and clean on the wet paper used on the weak presses, and dry quickly. Linseed-oil varnish met the requirements and has been used to this day in preference to many other mediums that have been tried, and it is likewise supreme in the field of oil painting. Here it is supreme because it binds and protects the pigment. Likewise it serves to bind printing ink to paper and to preserve the pigment. While permanency in art is desirable, it is of minor importance in many sorts of printing. For long exposure to the elements and friction linseed-oil-varnish ink must be varnished and the varnish baked on. The same treatment may be given to water-color inks in order to get the desired results.

The most striking thought arising from the contemplation of water-color printing from soft rubber is the enormous increase in the quantity of work opened up to the average printer. Much of this work previously has been handled by concerns specializing in certain lines. In a general way it may be stated that, while letterpress is admirably adapted to printing on soft surfaces, the water-color process employing a soft rubber plate is equally well adapted to printing on all hard surfaces and on corrugated surfaces difficult for letterpress, like corrugated boxes and palm-leaf fans. The water-color process is unequaled for printing on metals of every sort, wood, celluloid, glass, and all surfaces difficult for ordinary letterpress with metal forms. Metal signs and many advertising novelties have for many years been printed from rubber. This specialty, in which enormous plants in Coshocton and Massillon are engaged, is known as "gum printing," but it is from rubber forms.

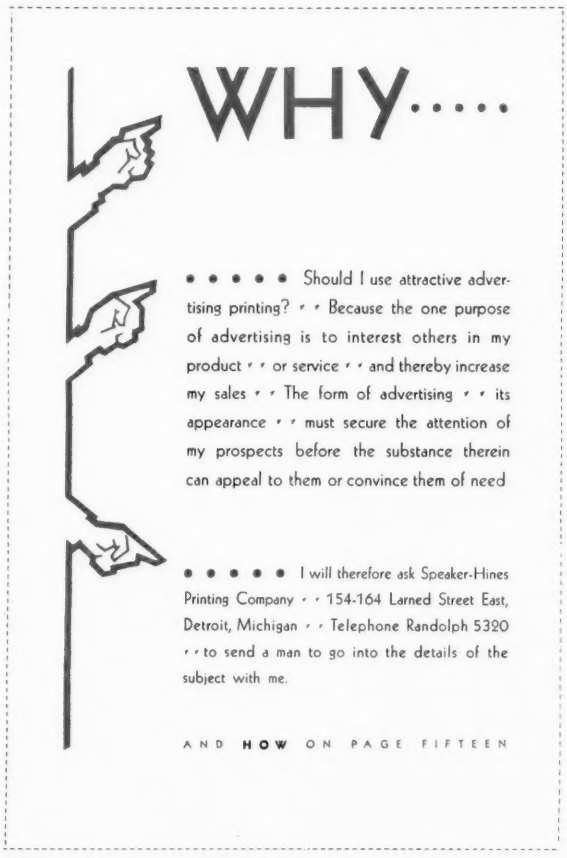
One distinctive advantage of the water-color process is that the printer is not tied down to the use of any one form material, and beautiful effects are obtained daily from mixed forms of rubber for larger masses, electrotypes for the smaller masses, and type. The printer who develops a water-color-process department and a silk-screen-stencil department will find many jobs within his reach that he could not secure otherwise.

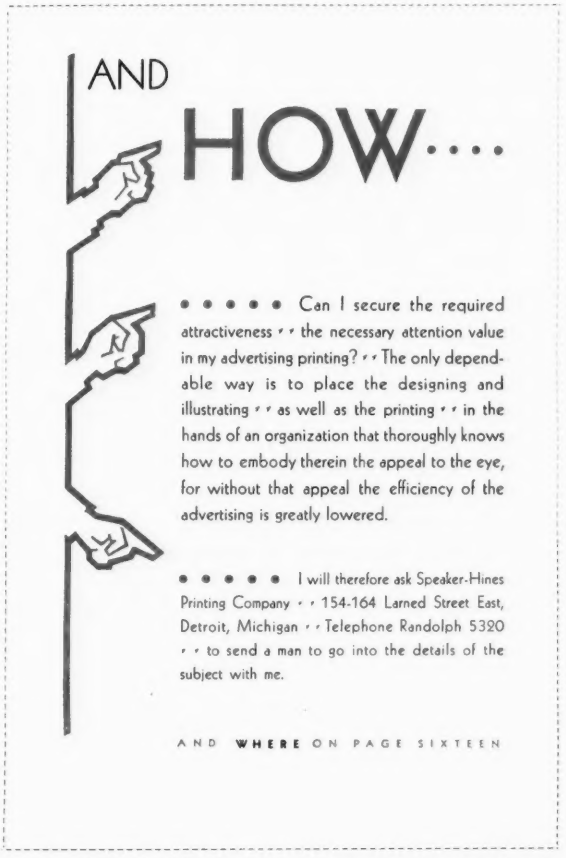
The water-color process inks will have to be adapted to the various surfaces, it being quite evident that water-color inks for paper are useless in printing on hard surfaces. The true intrinsic strength and range of the process are in the soft rubber plate on a firm base, and the difference is in the ink and the ink film.

The superiority in color strength and opacity noticed in water-color inks is due primarily to the difference in the vehicle, this resulting in a different ink film. The old-line inks filter into the paper to some extent but tend to dry as a mass of mixed varnish and pigment on the surface. The varnish tends to reflect light in such a way as to produce a weakened color effect but with a gloss or glare. The vehicle of the water-color ink almost entirely filters into the paper, leaving just a little binder with the pigment on the surface. The less vehicle remaining on the surface, the better the pigment will cover.

You may smear chalk on a blackboard and get fairly good coverage, but mix the chalk with a fluid and the coverage is not so good. Another advantage of water color is that a thicker and a more concentrated film of color is deposited on the paper because the soft rubber plate can hold and transfer more water-color ink than a hard plate can hold and transfer oil-varnish ink. The viscosity necessary in letterpress inks is not required in water colors because the adhesion of ink to soft rubber is greater than the adhesion of ink to metal. The adhesion required for metal makes necessary the use of varnish, and varnish, like any other addition, can only weaken the color.

In conclusion it may be stated that the universal appeal of water-color printing is not due alone to its novelty and its inherent charm, but also to its reasonable cost. No special equipment running into thousands of dollars is required. And, last but not least, it is quite apparent that water color may bring back to the printer some of the considerable volume of work that offset lithography has captured. This work will be the printer's, for water color is as superior to offset as a printed impression is to an offset impression therefrom.





The Speaker-Hines Printing Company, Detroit, has found a new way of adding a kick to its publicity. Advertisements on the second, third, and fourth cover pages of the concern's house-organ are tied together in theme and style, and tell a complete story of the company's service. There are also definite curiosity- and interest-arousing qualities in the idea. The first and second of the three appearing in the June issue of *Co-Operation* are shown above; the third, from the back cover, is reproduced on the next page

A Printer's Experiments in the Use of Water-Color Printing

By JAMES H. ROOK

IT IS generally considered that printing with water-color inks is of recent adoption. Though not having made a thorough investigation of the history of water-color printing, the writer has seen books, printed in Germany in 1874, in which water-color inks were used. Whether the printing was done from resilient plates or not could not well be determined by the impression. And as far back as twenty-five years ago attempts were made by ink manufacturers in this country to introduce water-color inks, but with little success.

In the last few years, however, water-color inks have come into vogue and their use has since grown in popularity. Because of the number of requests we receive from printers everywhere for information as to the use of water-color inks, this article may be of general and timely importance.

To get the best results from water-color printing, it is well that the pressman possess a fundamental knowledge of his material and tools, and some knowledge of the elements and the why-and-wherefore of these elements, namely, the ink, rollers, metals, etc. Many experiments in water-color printing have been failures probably because of this lack of knowledge, but the pressman who exercises simple common sense can, with a little practice, easily produce a fine water-color job.

Though in some cases resilient plates are used, mighty good results can be obtained from zinc etchings, electros, or linoleum blocks. For the reason that resilient plates may not be easily obtainable by the printer in small or medium-sized cities, in this article we shall deal with water-color printing from hard plates.

Preference should be given to the use of electros or linoleum blocks. Zinc etchings, being somewhat greasy, sometimes refuse to allow enough ink to cover sufficiently; besides, they are apt to discolor delicate tints. The rollers for water-color printing must be flexible, not soft but not hard. Experiments with other than composition rollers have but rarely proven successful in my experience.

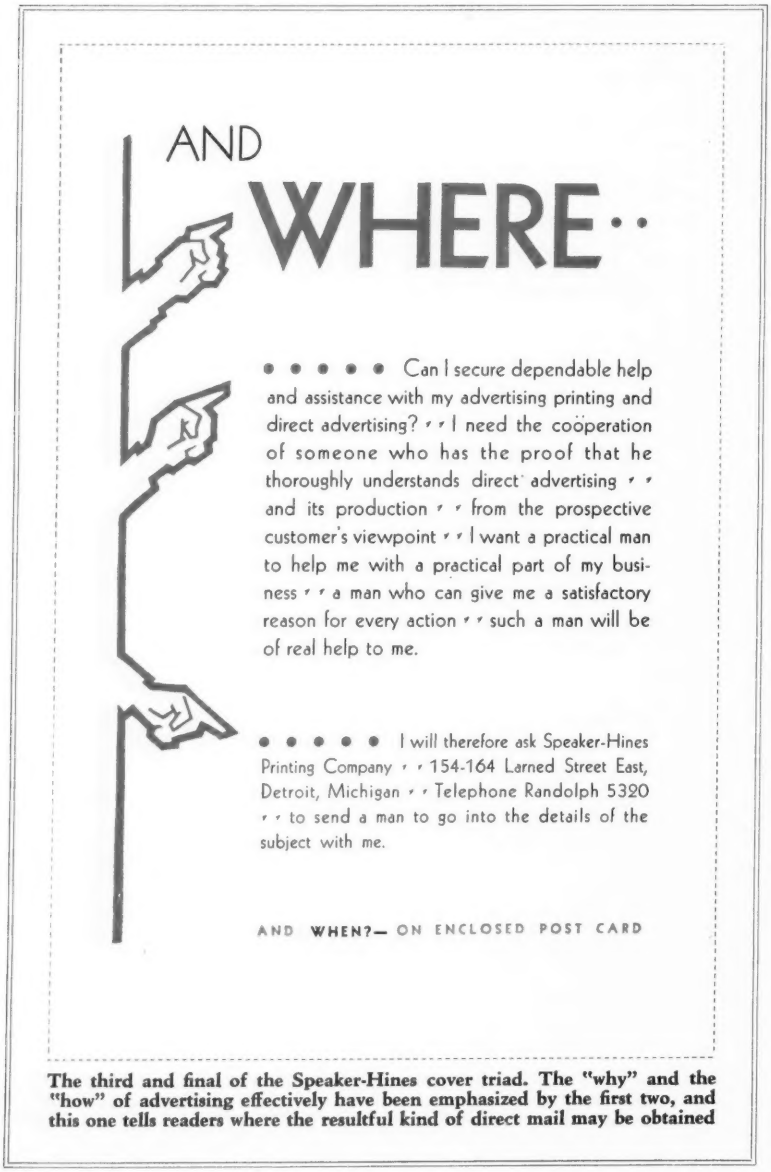
When using rollers that have previously served for ordinary printing, clean thoroughly with benzin in the ordinary manner. When getting ready for water-color printing wash the rollers with water into which has been dissolved a water softener, such as borax. If the rollers are to be used at once, rub them with but very little glycerin after washing, using more when rollers are not to be used for a day or so. Also wash the form and the fountain with water. In no case use benzin, except for a last rub of the fountain.

Water-color ink usually comes in a stiff condition. Use glycerin as a reducer, and, as a quick drier, a very small amount of water into which has been dissolved some dextrin. Care should be exercised not to use too much water, as it decreases the tackiness of the ink. As in ordinary ink the stiffness of the ink is largely determined by the kind of paper used, but in the majority of instances the ink should be fairly stiff for best results.

Water-color inks work best with solids. Ben Day screens fill up easily and can well be avoided to get an effective job. Because of the use of solids an antique paper (not laid) can successfully be used. The paper should preferably be of a blue-white color. For complete absorption the paper should not be heavily sized; offset papers, being heavily sized, are therefore not as suitable as antique text papers.

Water-color printing has opened possibilities for a greater volume of profitable printing. To produce it considerable talent must be exercised or be developed, and the production by such talent should be amply compensated for.

Printing advertising mediums in water-color inks should therefore prove to be profitable for the printer in such measure as the advertising benefits the advertiser.



The third and final of the Speaker-Hines cover triad. The "why" and the "how" of advertising effectively have been emphasized by the first two, and this one tells readers where the resultful kind of direct mail may be obtained

A Sensible Solution of the Problem of Salesmen's Compensation

By W. R. ASHE

Here's a system of payment which eliminates one of the bad features of the business. It makes the earnings of a salesman dependent upon the profit made on the business he turns in

THE question of what to pay salesmen—and how—is unquestionably one of the major concerns of the industry today. It bobs up here, there, and everywhere—on the street, at meetings—and some printers are so concerned over it they sound the S O S by mail. Only the other day, in fact, a member of our association wrote to me and asked, "Can you tell me the best plan for paying salesmen, one that is protective of our interests and fair to our salesmen?"

While there is, of course, no universal plan that will work out in every instance and circumstance, and the solution of this perplexing problem must in many respects be an individual one, the main essential to be discussed here will apply to any sound and satisfactory plan.

I believe that my correspondent puts his finger on the two major considerations of any abiding formulation: it must be fair to the salesman as well as profitable and protective for the house.

And how unfair, unprofitable, and unprotective is the old commission plan, under which the salesman has but one interest, that of building sales volume regardless of how the house comes out!

Nine out of ten salesmen working on a commission basis, and with an open expense account, will very effectively ruin profits for a house and more than likely finally bankrupt it with a volume of loss in connection with the inevitable volume of business encouraged by this straight-commission plan. Under it the salesman is out for "orders" first, last, always, for "orders" to him spells COMMISSION.

If you put him on a straight salary to discourage profitless orders and demand that he go out and sell at profitable prices you merely divest him of stimulus and sales energy. His promotion from a real job of building sufficient volume for a living income to a certain fixed income encourages indolence and, to some extent, disinterest in his work.

The one plan encourages shopping, cut prices, and loss—the other develops laziness, indifference, and consequent loss of potential sales and profits. Neither plan carries a proper incentive to constructive selling and neither will build for the house or salesman in a permanently profitable or worthwhile manner.

There are any number of houses that are handling salesmen upon a minimum drawing account plus commission on sales made above the minimum volume upon which the drawings are calculated, with more or less unsatisfactory results. This is practically the same as a straight-commission proposition, although a few houses do check up on the monthly costs of individual salesmen's business in an effort to see what each man is netting. Even this extra precaution, however, lacks the incentive to bring a salesman out of the red, no matter how hard he is pressed with his losses.

Such a checkup sometimes reveals the fact that the highest-priced, large-volume, prize salesman is often returning a much smaller per cent of net profit than some insignificant man on a smaller sales quota.

I know of one instance where a salesman made $3,600 commission plus all his expenses on a volume of $36,000 and then showed a net loss to the house of several thousand dollars. On this same force another younger salesman sold $20,000 at a cost of $2,000 commission plus expenses, but the sales of this man netted over $2,000 of profit to the house.

My idea of fairness and good business would provoke some substantial recognition of an exceptional sales achievement which brought the house an unusual profit, while the law of just compensation demands that a differentiation be made between a salesman who is productive of greater net earnings than another.

Unless we base the worth and compensation of salesmen on earning capacity there is every room for encouragement of unprofitable volume. Any failure to justly compensate such a young man, in fact, would kill rather than encourage a spirit of exceptional achievement that should be fostered by the house as one of its most valuable assets.

And right here is where we can touch the trouble spot, for most of us are not only discouraging the development of this kind of salesman but are positively encouraging him to become an order chaser like his high-volume buddy. Who can blame him for deserting the interests of a house so criminally neglectful of his interests and so unappreciative of his finer results? Since there is more ready money in a volume business it is but natural that the zeal of youthful training should turn in self-preservation to a final disregard. At the same time failure to penalize the salesmen who net large losses will work added inglorious ends for the house, for the reason that the larger the volume the larger a salesman's commission mounts with ever-increasing loss for his firm.

We can't blame the commission salesman because, quite probably, you or I would do the same thing. We can blame ourselves only, and we should come to the conclusion that it is pure business suicide to pay salesmen on any other basis than that of the final net profit on his sales.

Final compensation should be based on the volume sold, but that volume should be valued according to a standard of value set by the house. This standard value of business sold should be the measuring rod or basis upon which salesmen's compensation is calculated.

All printing produced should be valued according to an approved standard cost-finding system, at production rates exclusive of all selling expenses, but inclusive of full factory and office overhead costs.

To the manufacturing cost of sales thus arrived at the house should add a standard gross profit. If this gross profit should be 25 per cent above manufactured cost every man's sales should be valued regardless of what he sold the business for and his net gain above that value or his net loss under that value determined. The house will thus be in a position to credit every salesman on the same basis with regular commission on a standard value of business sold and to either penalize or reward for individual sales below or above whatever standard valuation is established.

To illustrate my point and the theory of this plan, suppose that three men sell the same order to three different customers at three different prices and that the

cost and value of each order are identical. This would be possible on three orders for fifty thousand letterheads each, costing and selling as follows:

	Job No. 1	Job No. 2	Job No. 3
Manufacturing cost	$120.00	$120.00	$120.00
25 per cent standard profit	30.00	30.00	30.00
Standard selling value	$150.00	$150.00	$150.00
If sold for	140.00	150.00	160.00
Profit or loss on sale:			
Over standard value	.....	.....	$ 10.00
Under standard value	$ 10.00	.....	.....

In fairness, and as a matter of protection to the house, each salesman should be credited with the full commission allowed on sales, say 10 per cent, but this commission should be calculated on the standard value of printing sold. Commission would be the same to each case, 10 per cent of $150 or $15, but from this allowance the loss of $10 on Job No. 1 would be deducted from this salesman's commission, whereas the profit over standard on Job No. 3 would be split with the salesman.

Under this plan the house is guaranteed a certain gross profit and salesmen who net varying profits or losses from the standard of profit set will be compensated in an equitable manner.

It is sometimes necessary to make certain allowances to particular salesmen, but if all compensations are calculated upon the same basic method, any special allowances may be made without violating the principle of method employed in rewarding or penalizing. For instance, a city salesman might be expected to realize the full standard value in selling, under favorable local competition, whereas the country salesman might have more sales resistance in selling at the standard price. If individual circumstances warranted, a special allowance might be made in such case of a certain discount off the standard price under the theory that it is best to set a standard for each salesman rather than give him carte blanche and pay him extra for performance above that standard or penalize him for falling under it.

Again, the character of the business, its potential profits, and different territorial conditions confronting salesmen are determining factors in any equitable compensation. These matters must necessarily be worked out in an individual way, but should center around and adjust to a well-defined and equally fair plan, the purpose of which should be to compensate for individual achievement of standards set. In no other way can profits be controlled.

Other considerations of importance to declaration of fullest possible net profit are matters of salesmen's expenses. Some houses have salesmen furnish their own cars and pay them a certain amount a mile or week, plus actual expenses for hotels, meals, etc. Other houses furnish cars and pay all expenses incident to operation.

My own opinion is that it is best to have each salesman furnish his own car. Pay him a fair amount a mile and pay all of his hotel, meals, and incidental expenses so long as they do not appear unreasonable, but take the precaution to carefully consider each man's expense account every month. If you find one inclined to ride expenses heavily, place him on certain limits and let the excess come out of your final settlement with him.

Another matter of self-determination and one about which extreme care should be exercised under this standard-value plan is the fixing of drawing accounts. The drawing accounts set should be on minimum sales, granted for a period of from three to six months with monthly checkup and periodic revision where necessary.

In the illustration shown of compensation calculation we assume that both the city and country salesmen, and house as well, have equal possibilities for selling at a standard sales value.

Compensation of Salesmen and Net Profit and Loss on Sales

For Six Months Ending June 30, 1929

Expense Distribution	Totals	General	City J. W. Moore	Country J. A. Black	House
Rent	$ 138.18	$ 138.18	.....	.....	.....
Insurance	138.60	.....	$ 63.00	$ 75.60	.....
Taxes	75.42	.....	34.26	41.16	.....
Depreciation	274.98	.....	124.98	150.00	.....
Interest on Investment	66.00	.....	30.00	36.00	.....
Total Fixed Expenses	$ 693.18	$ 138.18	$ 252.24	$ 302.76	.....
Light	$ 15.00	$ 15.00	.....	.....	.....
Spoilage	384.72	.....	$ 84.00	$ 126.00	$ 174.72
Hotel and Meals	960.00	180.00	.....	960.00	.....
General Expenses	180.00	.....	.....	.....	.....
Automobile Expenses	600.00	.....	240.00	360.00	.....
General Advertising	696.00	696.00	.....	.....	.....
Miscellaneous Direct Expense	210.00	12.00	75.60	50.40	72.00
Total Current Expense	$ 3,045.72	$ 903.00	$ 399.60	$ 1,496.40	$ 246.72
Total Direct Expenses	$ 3,738.90	$ 1,041.18	$ 651.84	$ 1,799.16	$ 246.72
Shares of General Expense (on basis of sales)	.....	1,041.18	346.92	433.76	260.50
Charges to Salesmen					
Total Selling Expenses	$ 3,738.90	.....	$ 998.76	$ 2,232.92	$ 507.22
Drawing Account	4,200.00	.....	1,800.00	2,400.00	.....
Standard Profit Deficit	844.25	.....	.....	844.25	.....
Special Charges	.....	.....	.....	.....	.....
Total Charges	$ 8,783.15	.....	$ 2,798.76	$ 5,477.17	$ 507.22
Credits to Salesmen					
12½ Per Cent on Manufacturing Cost	$ 5,477.36	.....	$ 2,393.06	$ 3,084.30	.....
Normal Expense Allowance	3,231.68	.....	998.76	2,232.92	.....
50 Per Cent of Standard Excess	378.49	.....	378.49	.....	.....
Special Allowances	.....	.....	.....	.....	.....
Total Selling Expenses (credits)	$ 9,087.53	.....	$ 3,770.31	$ 5,317.22	.....
Balance Due Salesmen	$ 971.55	.....	$ 971.55	.....	.....
Balance Due House	$ 159.95	.....	.....	$ 159.95	.....
Manufacturing Cost of Sales	$59,121.40	.....	$19,144.50	$24,674.40	$15,302.50
25 Per Cent Gross Profit	14,780.35	.....	4,786.12	6,168.60	3,825.63
Standard Sales Value	$73,901.75	.....	$23,930.62	$30,843.00	$19,128.13
Actual Sales	72,701.45	.....	24,687.60	29,998.75	18,015.10
Over or Under Standard	$ 1,200.30 Under		$ 756.98	$ 844.25	$ 1,113.03

Net Profit and Loss on Sales

Actual Net Sales	$72,701.45	.....	$24,687.60	$29,998.75	$18,015.10
(Less Sales Costs)					
Manufactured Cost (at rates excluding all selling expenses)	$59,121.40	.....	$19,144.50	$24,674.40	$15,302.50
12½ Per Cent Commission (same as 10 per cent on the standard value)	5,477.36	.....	2,393.06	3,084.30	.....
Selling Expenses	3,738.90	.....	998.76	2,232.92	507.22
Excess Profit Splits	378.49	.....	378.49	.....	.....
Totals	$68,716.15	.....	$22,914.81	$29,991.62	$15,809.72
Less Profit Deficits	844.25	.....	.....	844.25	.....
Total Cost of Sales	$67,871.90	.....	$22,914.81	$29,147.37	$15,809.72
Net Profit on Sales	$ 4,829.55	.....	$ 1,772.79	$ 851.38	$ 2,205.38

Each salesman and the house get a distribution of all the directly chargeable expenses and a share of the general selling expense. This share is charged to each on a basis of sales. The illustration shows a method for determining the fixed and current expenses that are chargeable against the sales of each center.

To this expense cost is added the minimum drawing accounts of salesmen under section headed "Charges to Salesmen." It will be noticed that this section carries a charge against the country salesman of $844.25 for the reason that his sales fell this much short of the standard value of his sales which are there noted below.

Under section headed "Credits to Salesmen" each salesman is given credit for 12½ per cent on manufactured cost of sales, which is his commission allowance equal to 10 per cent of the standard value of his sales. Next, he is credited with actual expenses as determined in expense distribution given above (provided these expenses have been duly approved) and any particular salesman whose sales are in excess of the standard value set on his business receives 50 per cent of such excess as a bonus or reward for exceptional sales achievement. (This split can but should not be less than 50 per cent.)

The net difference between "Charges to Salesmen" and "Credits to Salesmen" determines balances due salesmen or the house. Any balance due the house may be carried forward to the next period's accounting as a charge against salesmen's future business. In such instances of individual sales deficiency the drawing account should be lowered during the subsequent months until deficit balances are absorbed and performance warrants restoration or increase of drawing account to a new basis.

It will be observed that the country man's drawing account so apparently warranted by volume is unsupported and not warranted when net profits from his business are considered. He should therefore be reduced to at least $300 a month. On the other hand, the house might afford to increase the city man's drawing account to $400, for on this basis on the past six months' performance his sales would have gained the standard profit for his house and $156.98 surplus, which would be split.

The theory is that the salesman who is decreased would fight like the dickens to regain his lost position, while the man who is increased would be encouraged to beat his past performance.

And the best part of the plan is that the net profits of the house are more assured. Then, too, there is a progressiveness in this plan that is found in no other.

Any defense of paid testimonials in advertising is about a year late.—E. J. BAKER.

Franklin and the English Printers

By C. H. LEA

AS A GENERAL rule printers work together in great amity and concord, but Benjamin Franklin's experience was exceptional. When he went to England and worked in the printing house in Bartholomew Close he had to endure the sneers and the rancor of his fellow workers. His only faults were that he was an American and that he did not drink with his workmates.

And printers in those days could drink! There were fifty of them working with Franklin, and he was the only one who drank nothing but water.

He used to tell with relish the story of how he could carry as many forms upstairs in one hand as the others could carry in both, and that they could not understand how a water drinker could possibly be stronger than a fellow who drank beer.

Franklin's nearest neighbor in the composing room used to drink one pint before breakfast, a pint at breakfast, a pint after breakfast, a pint at dinner, a pint in the afternoon, and another when he finished work. The printer's argument was that he did not really want it, but had to drink in order to keep up his strength.

Every Saturday night these printers had to pay four or five shillings out of their wages, and so had little chance to save or to rise in the world.

Franklin's story of how he was treated by the workmen is a black page in the history of printing in the eighteenth century. Space forbids listing all his grievances, but one stands out. After he had been at work in the pressroom for some time he was sent to work in the composing room. A demand was made by the compositors that he should pay five shillings for drinks all round to celebrate his entry. Franklin thought this an imposition, as he had already paid one to the pressmen, and he did not see the point of treating the men to drinks when they were already soaking up more than he thought was good for them or their work.

His master was on his side, however, and Franklin withstood the demand. He was excommunicated, and had so many little pieces of private malice played upon him, such as mixing of his "sorts" and the transposing and breaking of his matter, that if he stepped out his work was undone.

His fellows explained that this was the work of the chapel ghost which haunted those who did not comply with the customs of that house. This fiction of the ghost was maintained, and so successful was the haunting that in the end Franklin was obliged to pay the five shillings in order to get good results in his work.

It is amusing to remember that in this particular shop Franklin was given the job of setting the second edition of Wollaston's "Religion of Nature." While working on it he found that he disagreed with some of the reasonings, and so wrote a little metaphysical piece in reply. One wonders if any of the other printers could have troubled to do such a thing as did the despised "Water-American."



Keep Shaking the Tree

The tree of business is laden with ripening golden fruit.

The casual advertiser gives it a vigorous shake, gathers the small, one-time yield, discontented that it is not "bumper" bountiful.

The wise advertiser, like the careful orchardist, knows that only so much of the golden fruit will ripen at the same time.

He shakes the tree a little today and a little tomorrow, after Time has ripened more of the fruit.

—and the consistent and persistent advertiser also knows that the yearly bumper crop of golden dollars is the total yield not of one day, week, or month, but the result of constantly "shaking" the tree for the fruit as it gradually ripens.

The great tree of your potential business is most bountiful. The yield is as great as you deserve it. *Keep shaking the tree with judicious advertising.*

From an unusual circular by McCready-Parks, advertising agency, New York. On the company's letterhead the illustration was printed at the left and the multigraphed text matter appeared on the right over the name, which was hand-written.

Why Not Standardize Announcement Cards?

By ERNEST McCULLOUGH

THE receipt of an announcement card from a business friend after he had moved into new quarters caused me to review the item of cards in general. Cards are of many sizes and there appears to be no standard. Many are so small that they are a nuisance to keep on file; many are so large as to be consigned immediately to the waste basket. They cost much money, and, in addition, those which are mailed require envelopes and postage.

Some men file all cards in an ordinary 3 by 5 inch box, pasting the small ones on regulation-size cards and cutting down the larger ones, all of which makes a poor-looking box. Some men take the trouble, or have their stenographers take the trouble for them, of keeping address books into which is copied the facts on cards.

A few years ago, when I moved to new quarters and was in private practice, the question of announcement cards was given much attention. I wanted them saved, for each card is an advertisement. After considerable thought the idea was evolved of having them printed on regulation 3 by 5 cards of somewhat better quality than the regular index card. In the upper left-hand corner a fine dotted line was printed, and on the bottom of the card, in the smallest possible type, was printed the following statement: "This card is 3 by 5 inches, for your card-index box. Others will be sent for cross-reference purposes if desired."

For this card was used a plain envelope just large enough to contain the card. The paper was very thin. On the front was printed: "This envelope contains a 3 by 5 inch card for your card-index box. Additional cards for cross-referencing will be sent upon receipt of request." The card was placed in the envelope, which was unsealed, and this was placed in a regular envelope which was sealed and mailed as ordinary first-class matter.

Sealing the outside envelope insured that it would be opened, for it appeared to be a letter. The enclosed envelope bore no name and address; the statement on the outside was sufficient to excite curiosity, and thus the contents would certainly be read. The regulation size of the card made it easy to file in an address box, after determining under which heading it should be classified.

My card announcing removal contained a few lines describing the work that I was prepared to do. Some of the recipients asked me for one, some for two, several for three; four concerns asked for five additional cards for cross-reference purposes. I found later that all of them filed the first card received under the heading "Engineer." The second card usually was filed under the heading "Architect."

None of them filed any of the cards under my name, and this fact is an important one for senders of cards to remember. Nearly all companies wish to know where to get hold of men in definite lines of work. They may remember the name of an individual in some line they are interested in when the information is wanted, but usually it is the business they look up, and in that business they pick out the individuals to send for or call on.

Recently I have talked with salesmen from three printing establishments about the idea, and without exception they mentioned the waste in cutting stock and how much finer a large card looked. To them it was solely the idea of getting out a job of which the office could be proud and of trimming the stock-size sheets to eliminate waste of material. They had no thought of the waste involved on the part of the customer who had to pay for the job as well as for mailing it and then stand the chance of having 90 per cent of his cards thrown into a waste basket the day they were received, many by $15 mail girls.

A card of standard size need not necessarily be printed on poor paper. It may be on very high-grade stock and even have a panel impression within it if desired. The type used may be of any sort one wishes; it may be steel engraving. The dotted line in the upper left-hand corner will be the item that determines where the cards will be placed for ready reference.

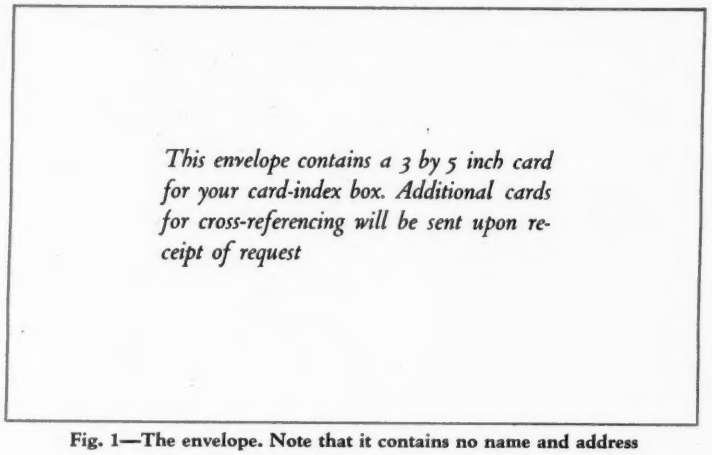


Fig. 1—The envelope. Note that it contains no name and address

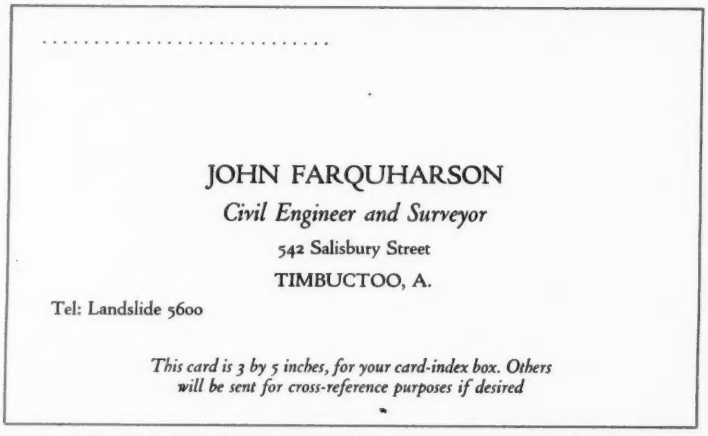
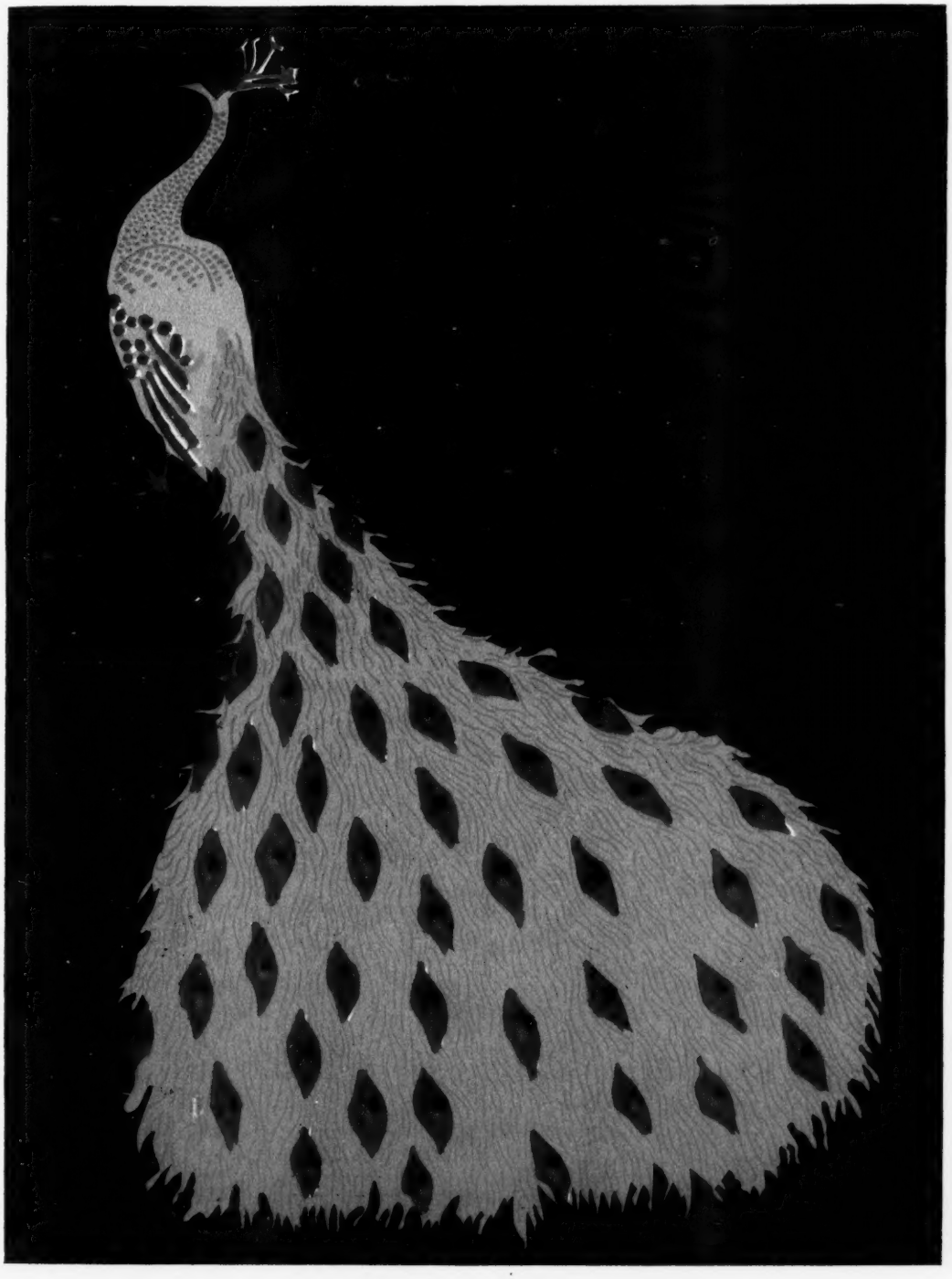


Fig. 2—The card, size 3 by 5 inches, with dotted line in upper left-hand corner on which to write filing-data heading

The first men to adopt this idea are going to be rewarded for the novel form of their announcement cards. Manufacturers of office fixtures and filing equipment have here an opportunity to effect a revolution in announcement cards and many types of business cards, instead of leaving it to the untutored mind of the customer and the thoughtlessness of the printer. Properly sponsored, the day may soon come when all business cards will be standardized in size, leaving the odd sizes merely for personal cards carried in the pocket and sent into the private office when a call is made.



COVER PAGE IN WATER-COLOR INKS

Reproduction of the first page of an announcement done in water-colors by Printers Incorporated, Detroit, Michigan

Nelson C. Hawks' "Invention" of the American Point System

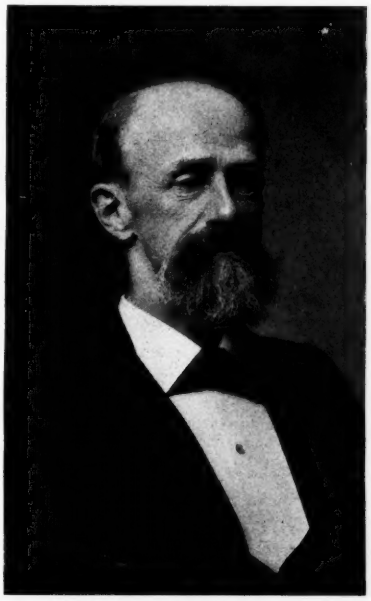
By HENRY LEWIS BULLEN

THE burial of Nelson C. Hawks of Alameda, California, at the age of eighty-eight, after a short illness, was reported in press dispatches of July 3. He did an important service to typography by inducing Marder, Luse & Company, the proprietors of the Chicago Type Foundry, to adopt the point system of type bodies now in use in North America, Great Britain, and its dependencies and to a considerable extent in Spanish-speaking America. The "special" to the New York *Times* says that Mr. Hawks was the inventor of the point system and that his invention "revolutionized the industry." These statements are only partially true, and as the matter of the "invention" has been a subject of controversy the facts need to be restated.

Although I never met Nelson C. Hawks I had at times interesting correspondence with him. He was a capable and a high-principled man. He deserves a more precise biography than I can at present afford the time to write, but I am convinced that he sincerely believed himself to be the inventor of our point system. I believe his statement to me that at the time he "invented" the point system he had never heard or read of the early inventor, Pierre Simon Fournier, a typefounder of Paris, who in 1737 announced his adoption of a typographic point system in a pamphlet entitled "Tables des Proportions qu'il faut observer entre les caractères," and who in 1742 issued a specimen book of types in which all types shown were cast on the system Fournier had invented.

Fortunately it is an easy matter to learn in full, illustrated, and authoritative detail the history of Fournier—prince among typefounders, whether looked upon as a great technician, an original designer of artistic types and decorative materials, or a historian of typefounding and of certain phases of printing—because the most brilliant pages of that invaluable work, Updike's "Printing Types, Their History, Forms, and Use," are devoted to the Fournier family of typefounders. Fournier's "Manuel Typographique" (two volumes; Paris, 1764 and 1766) is the most interesting typefounder's specimen book ever issued. It is beautifully printed and illustrated, as indeed were all of this Fournier's publications. These publications are to be seen and studied in the A. T. F. Typographic Library and Museum.

It is an interesting fact that the type-making apparatus brought from France to Philadelphia by Franklin in 1785, including a great many matrices, was furnished to Franklin by the son of the inventor of the point system. The Franklin typefoundry became the property of Franklin's grandson in 1790, and upon the grandson's death his executors, in 1806, disposed of the foundry to Binny & Ronaldson, who had established their typefoundry in Philadelphia in 1796. The Binny & Ronaldson typefoundry was continued under various names—Richard Ronaldson, Johnson & Smith; Lawrence Johnson, and MacKellar,



The late Nelson C. Hawks

Smiths & Jordon—until in 1892 it became the principal unit in the merger known as the American Type Founders Company. An item sold with the Franklin typefoundry was a copy of Fournier's "Manuel Typographique." From it Binny & Ronaldson learned of the then superiority of French typefounding methods. The book bears finger-mark evidences of having been used as a textbook. It has the signatures of the owners, and is now in the Typographic Library at Jersey City.

Fournier based his system on the French type size or body called cicero, as he found it in use in his father's foundry, though it did not conform with any legal standard of measurement. Fournier's cicero was 0.1648 inch; the American point-system pica is 0.166044 inch. Fournier divided his cicero (approximating in size our present pica) into twelve typographic points. He was influential enough to manage to have a law passed compelling all French typefounders to use his system. However, after his demise it occurred to Francois Ambroise Didot, an influential printer and typefounder, to bring the Fournier system into harmony with the legal French foot of his time (12.7892 American inches), thus thickening the typographic point. Fournier's typographic point was 0.0137; Hawks', 0.0138; Didot's, 0.0148.

Didot's typographic point superseded Fournier's in 1770, and remains today the accepted standard of Europe, though the reason for its existence—conformity with a legal unit of measurement—ultimately failed of its purpose, for in 1795 the French government adopted the metric system of weights and measures, thus divorcing Didot's typographic point from all legal authority, no better in this respect than Fournier's was and ours is. It is conceded that in the effort to make the typographic point orthodox—that is, based on a legal standard of measurement—Didot made his system inferior to that of Fournier and that of Hawks.

It is my carefully considered opinion that Nelson C. Hawks, quite unaware of Fournier's invention, actually did himself "invent" the American point system, and that the exact similarity in principle of both systems is merely a remarkable coincidence. I base this opinion upon knowledge of Hawks' integrity. Coincidences like this are not infrequent. It is a well-known truth that photolithography was invented and patented almost simultaneously in the same year by a man in Melbourne, Australia, and another man in St. Petersburg, Russia, neither having knowledge of the other's activities. Hawks' system is based on a pica of almost the same body as Fournier's cicero. Hawks divided his pica into twelve points, as did Fournier. Hawks' system has proved entirely satisfactory; so did Fournier's. As much cannot be claimed for the Didot system, which is not so practicable in the matter of gradation of sizes of type faces as is the American, that is, Hawks'. Hawks advocated adoption of the pica of MacKellar,

Smiths & Jordon Foundry as a basis for his type system, because the job types and borders of that foundry were in most general use, and also because it was the smallest pica. It was much less expensive for typefoundries with larger picas to reduce their mold bodies than to enlarge them.

It has been frequently stated (among others by myself) that Marder, Luse & Company seized the opportunity of the Chicago fire, which in October, 1871, destroyed their foundry, to start up again, rightly and progressively, by adopting a point system of type bodies. Further research proves this to be erroneous. In the latter part of 1871 a memorial was prepared and signed by a number of printers in the West, and then presented to the Type Founders Association of the United States, requesting the establishment of "a uniform standard of bodies for types." This request was instigated by Hawks, then engaged in printing, who urged the two Chicago typefoundries which had been destroyed by fire to reinstate themselves on a more scientific system of type bodies. This request was not favorably received. Among the objectors was the firm of Marder, Luse & Company. In January, 1872, that firm stated its position as follows:

> After the wholesale destruction entailed by the Great Fire we would have gladly conformed to a new and absolutely correct standard, but it was not reasonable to expect that we would suspend our business for two or three years, or until that standard could be definitely agreed upon. We can assure our friends that unless they are willing to pay a large advance upon the cost of type for some years, in order to make up for the loss sustained in making the necessary changes, it is not likely that the change will ever be made. This loss would amount in the aggregate [to the entire typefoundry industry] to several millions of dollars, and we doubt if there are many printers in the country who would be willing to bear their proportion of it.

Failing for the time being to interest the Chicago Type Foundry, Hawks, as he told me in a letter, approached the Cincinnati Type Foundry, but without success. He was undoubtedly the John the Baptist of the gospel of the point system in America. He was an enthusiast in the matter. Not long after his non-success in Cincinnati he entered the employ of Marder, Luse & Company. That firm planned to establish a branch house in San Francisco. A stock company was formed to operate as the Pacific Type Foundry, with Hawks as its manager. Eventually the Pacific Type Foundry was established with a capital of $40,000. All the stock was held by Marder, Luse & Company in Chicago, except $8,000 in Hawks' name. The Pacific Type Foundry, a branch of the Chicago Type Foundry, was opened in San Francisco in May, 1874, by Hawks, at 532 Clay Street, in the building formerly occupied by the agent of the Hagar Type Foundry of New York City. Prior to this opening John Marder had accompanied Hawks to San Francisco to look over the field, and, as Hawks informed me, it was on a walk on a Sunday in the environs of San Francisco that he finally convinced his chief of the wisdom of being a pioneer in America in adopting the Hawks point system of type bodies. The original announcement of the American System of Interchangeable Type Bodies was printed in the house-organ of Marder, Luse & Company in the winter of 1879. In this announcement other typefoundries are censured for declining to coöperate, so that "Marder, Luse & Company have shouldered the entire responsibility and expense of the reform, involving a decided change in some of the bodies heretofore in use and the construction of implements and machinery for the manufacture of new bodies." A further announcement was made at the same time that a specimen book was in preparation of types all made according to the new point system.

The introduction of the point system was effected with astonishing rapidity. The printers were keen for it. One of the factors aiding this success, perhaps more than any other, was the fact of MacKellar, Smiths & Jordon finding itself, without great cost, a part of the reform, owing to the adoption of its pica as the standard. All of its types on nonpareil, pica, great primer, double pica, three-line pica, etc., were immediately available in complete outfits, the plainer and body types in which were cast by Marder, Luse & Company. The picas used by Farmer, Little & Company of New York City and by the Cincinnati Type Foundry also happened to agree with that of MacKellar. It is a fact that in a very short time after Marder, Luse & Company began supplying types on point bodies no new type faces were brought out on the old bodies by any American typefoundry except that of the Bruces in New York. All western typefoundries quickly fell in line.

In 1886 the Association of Typefounders of the United States at a convention meeting at Saratoga officially adopted Hawks' American System of Interchangeable Type Bodies, accepting the MacKellar, Smiths & Jordon pica as the basis. In 1892, the year in which the American Type Founders Company was formed, the manufacture of old body types (excepting agate body types) had ceased, except in New York City. The Conner and Farmer, Little & Company typefoundries of that city were casting and carrying stocks of both old and point-system bodies. In 1887 I had the pleasure of selling to A. B. King & Company, New York City (still existing), the first point-system outfit of types used in New York City. There was no competition, for not one typefoundry or dealer in that city knew enough about the point system to take such an order. In 1883, as manager for Golding & Company of Boston, I became the pioneer of the point system in New England. So keen were the printers of New England for the reform that every new commercial plant outfitted from 1884 to 1887 was sold by Golding & Company, because no other firm in the East offered these types.

Thus Hawks' idea triumphed, though during all these activities we find no mention of his name. This neglect was due, I believe, to the fact that he and his Chicago principals disagreed in the year 1882. They were grieved that he, as manager of the Pacific Type Foundry, had advanced his salary to $2,000, and demanded a reduction. In 1877 his salary had been advanced by John Marder to $2,000. In 1878, business in San Francisco being meager, Hawks voluntarily reduced his salary. In 1879, A. P. Luse of Marder, Luse & Company, wrote: "Dear Hawks: In regard to your salary, you should never have agreed to reduce it, as you did, and you can put it to just where your conscience will allow you, with my full consent. I know you will earn all you take." Hawks paid himself $2,000 after that. But Luse's partners disagreed. They demanded a reduction of salary, which Hawks refused.

Hawks found a buyer for his interest in the Pacific Type Foundry and resigned the management. In 1882 Marder, Luse & Company threatened suit for recovery of what they claimed to be excess salary. However, the letters from which I have quoted effectually established the legality of his acts. Because of this trivial disagreement a great benefactor to the printers of the United States was denied credit for his progressive ideas by those who profited greatly by carrying them out. Hawks was embittered by these injustices; he took pains to submit his evidence to me in my capacity as a historian of our industry. All parties to this history have passed on. Now the well-documented truth may be told.

Others will, doubtless, write further details of Hawks' career. In 1912, at the age of seventy-two, he sent me a dim photograph of himself setting type at the age of seventeen, with these lines:

Two years ago today I passed my three-score years and ten,
And asked then if my name appeared among the list of men—
On pages of the history of the century just past—
The printers and the men by whom their little types were cast.

* * * * *

Truth crushed to earth will rise again, and there is not a doubt
The little story of the Points will surely blazon out.
A standard inch takes seventy-two, and that's just my age—
This birthday is quite notable if judged by standard gage.

I have fulfilled my promise to Nelson C. Hawks. He was very proud of his achievements, and very justly so.

Do You Prepare as Thoroughly for a Selling Call as for a Hunting Trip?

By MILTON G. SILVER

IT WAS getting rather chilly here by the banks of the Genesee—winter just around the corner. And a lot of my friends were planning hunting trips, among them several so-called printing salesmen. With infinite care they made all their arrangements. Guns were oiled up, equipment brought down from the attic and inspected. For an important thing like a hunting trip wasn't to be planned in a few moments, now was it?

Which caused the Boss to remark to me one morning, "If these birds would spend just one-tenth as much time planning a selling call as they do planning a hunting or fishing trip, what a whale of a difference it would make!" Quoth I to myself, "Boss, you sure said it!"

Several months ago I started out on a selling call with one of our best men. He was taking me along for scenery—to impress the prospect, you know. The call was by appointment. On the way over I asked the salesman how the interview was to be staged, what my part was to be, how we would lead up to the presentation of our plan, and just what it was we were after. He admitted sheepishly—for he is an unusually fine salesman—that he had no plan for the interview; that he had intended to plan it all out, but that he just hadn't had a chance to make any preparation.

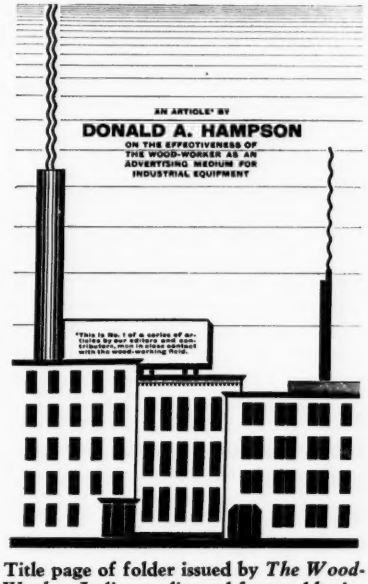
So on our way over—a ten-minute drive—we "planned" our call. Needless to say, we didn't make a sale. Imagine starting out on a hunting trip with no more preparation for it than that!

We printers should make fewer but better calls. Your business and mine may have hidden values. What are they? Just why should the Prospect Manufacturing Company give me its business other than because I want it? What have I *really* to sell and how does what I have to sell apply to the fellow I think should buy it? Do I really think that he should buy it, and would *I* if I were in his position?

The printing salesman who started out to solicit some business on the basis of the planned interview would shortly own the desirable business of this or any other town. If he planned his day's activities with a fraction of the care with which he plans his hunting and fishing trips, isn't it reasonable to suppose that he'd be such an exception to the common run of printing salesmen that he'd be welcome in almost every business office in town?

My friend John Morrison, advertising manager of the X Y Z Company, tells me of one of the most interesting printing solicitations he ever received. It seems that the salesman was driving by, saw the factory, a fine, pretentious building, and reasoned that any concern which had such a fine factory must use a lot of printing. That's quite logical, too.

So he called, presented his card, and was ushered in. Now this boy knew his stuff and how to put it across. He told Mr. Morrison a story that was as convincing as it was complete. He showed samples of his firm's work. He told Mr. Morrison that he need pay no more for quality work such as his firm could produce than for the ordinary kind. And couldn't it be arranged so that his firm could figure on some of their fine printing? So far, so good! On his way out, however, the salesman committed a fatal blunder. "Oh, by the way, Mr. Morrison, what do you make here, anyway?" *So far, terrible!* Mr. Morrison's company is an outstanding firm in the community, product distributed from coast to coast and all that sort of thing. Imagine getting out in the lake, fishing for half a day, and then calmly turning to the guide and saying, "What are we fishing for, anyway?"



Title page of folder issued by *The Wood-Worker*, Indianapolis, and featured by interesting rule and ornament illustration adapted from the issue of *The Linotype Bulletin* designed by Lucien Bernhard. Mr. Hampson, the engineer referred to, often contributes to *The Inland Printer*

What is planned selling? I think it is something like this: (1) A canvass in your own mind of the prospects who should do business with you—an attempt to decide in your own mind *why they should do business with you*. (2) A methodical arrangement in your mind of the facts in relation to your own business as they apply to the prospect's business. (3) Finding out something about the prospect's business—his way of selling—the printing he now uses, and why—the printing he might use. (4) An orderly arrangement of all these facts so that you can place them intelligently before the prospect. (5) Some sort of a conclusion—something you want the prospect to do *now*.

This *now* business in selling is important. A friend of mine tells me about an aggressive bootlegger who calls on him. That business has a competitive problem, too, I am told. This bootlegger plans his selling, and always has some reason why the prospect should buy *now*.

For instance, in the late fall he talks about the coming of winter, roads closed, and the difficulty of getting stuff through. "This may be your last chance to get the really good goods—better put in a supply *now*." In the spring he has a different story. The roads are open and the enforcement men are active again. A new prohibition officer is always a good excuse for purchasing right away, for things are sure to be tighter. So it goes. Always a good reason. Never that weak "Let me know when something comes up." Woe is me when we have to take any selling lessons from the bootician's dishonorable calling!

Selling printing successfully calls for the employment of selling strategy. But so little of that strategy is being employed today that it shouldn't be hard to find an approach that would be successful. The substitution of headwork for legwork is, I believe, the secret of success for the printing salesman who wants to get ahead faster. I am often surprised at the perfectly salable ideas that sometimes pop into my head as I sit gazing out the window, apparently not working but trying in my own weak way to think. I know a very successful printing salesman down South who plans out his selling procedure something like this:

He decides that a certain manufacturing company is a logical prospect. He drives by the plant, looks it over, and makes some excuse for calling at the office. Not yet does he try to see the buyer. Then he gets from one of the credit-rating companies a financial report on the firm, and studies it out carefully.

His next step is to try to become personally acquainted with one of the firm's salesmen to find out what is their chief selling problem. If the firm distributes through jobber-dealer channels he calls on both jobbers and dealers, perhaps as a prospective consumer, and finds out how they are selling. He collects literature, if any, from jobbers and dealers. He then searches out their sales resistances.

Finally, with all of this advance information carefully digested, analyzed, and organized, but trying to keep from forming any definite conclusions, he calls on the proper sales or advertising executive. He can talk his prospect's business, his prospect's problems. He can get the necessary information to complete the picture and with full and complete data he is later in a position to present definite, logical recommendations in regard to the firm's printing and direct advertising.

Before presenting his recommendations, however, he tries to talk them over with his prospect's salesman, whom by this time he knows quite well. If possible he will also get a dealer's reaction, or a jobber's. When he makes his final selling call he can talk sense, and all as a result of careful advance planning.

I submit that one call a week like this is going to produce infinitely more business than our present hit-or-miss system of "dropping in" to see if there is "anything coming up." The only trouble is that it is hard to get the salesmen to do it.

John Henry Nash Nearing the Completion of His Dantean Masterpiece

When John Henry Nash of San Francisco, one of this nation's really outstanding printers, undertakes any important work the craft awaits its completion with confidence—it will be worthy. Therefore, when this artist-printer announces the final steps in a literary printing which has held his attention and required his supervision for over five years—a work which he considers his crowning achievement—the world of printing may well wonder and wait. And hence it looks forward to August, the publication date of Dr. Melville Best Anderson's English-verse translation of "The Comedy of Dante Alighieri of Florence," more widely known as "The Divine Comedy," which Nash is printing in four very beautiful volumes in a limited edition consisting of only 250 numbered sets.

The story behind this epochal creation must interest every printer who has admired the work of John Henry Nash. In 1923 the president of Mills College, Dr. Aurelia Henry Reinhardt—for whom this San Francisco craftsman had produced a book of the beautiful sonnets prefixed by Longfellow to his own translation of "The Divine Comedy"—told Mr. Nash that she was weary of the little, trifling books ground out so monotonously by visionless printers. Why did he not produce a monumental work which should stand to the glory of California and the printing industry? At about that same time, and through Dr. Reinhardt, Mr. Nash made the acquaintance of Dr. Melville Best Anderson, who twenty-eight years ago had commenced his line-for-line translation of Dante's works into English *terza rima,*



JOHN HENRY NASH

or triple rime, which is the nearest English equivalent of the Dantean verse form. Dr. Anderson was succeeding with a project which had yielded only failure to many others who had essayed it, and his efforts had been accorded praise by authorities of recognized standing.

As Nash had previously published a private edition of Boccaccio's "Life of Dante" for his friends, the idea of printing Dr. Anderson's scholarly translation had genuine appeal. The translator's permission was readily secured—and then began the task of planning a work which in its physical aspects should parallel the superb character of its content.

In 1924 Mr. Nash visited the Van Gelders, famous paper house at Amsterdam, to arrange for the fabrication of a special watermarked paper of appropriately fine character. At San Francisco the text pages were being set, two at a time, in Cloister Old Style Lightface—the first use of this type since its cutting—while Dr. Anderson read, revised, and rerevised the proofs. Last year, as the books approached the binding stage, Mr. Nash took steamer for Germany, where he contracted with Hübel & Denck, internationally noted bookbinding concern at Leipsic, to bind the books by hand in classic vellum tooled in simple gold lines with the lettering also in gold.

Throughout the years of preparation of "The Divine Comedy" John Henry Nash has kept before him as a guide the memorable expression of the printer's responsibility passed on to Aldus by Jean Grolier:

> You will care with all diligence that this work, when it leaves your printing shop to pass into the hands of learned men, may be as correct as is possible to render it. I heartily beg and beseech this of you. The book, too, should be decent and elegant; and to this will contribute the choice of the paper, the excellence of the type, which should have been but little used, and the width of the margins. And if this decency and elegance shall increase your expenses, I will refund you entirely. Lastly, I should wish that nothing be added to the original or taken from it.

A twenty-four-page book presenting specimen pages from his "The Divine Comedy" has just been published by Mr. Nash. The pages are 9 by 14 inches in size, and ornamented only by simple single and double rules in light blue which fittingly box the type page and its marginal references; the entire work contains no ornamentation other than these rules. The Cloister face is large, beautiful in line and in mass effect, and pleasingly legible, with a connotation of richness and quality causing many a pseudo-modernist to doubt his own arguments. Paper stock is hand-made Van Gelder, watermarked with the firm's monogram and trade-mark and with "John Henry Nash"; it is a slightly tinted paper of rare distinction and unusual impressiveness.

This surpassingly fine masterpiece by Nash will be issued in August to the number of 250 sets, 230 of which are for sale, the price being $200 a set. More than three-fourths of the edition has been assigned already, and applications will be filled in the order of their receipt until the edition has been exhausted.

The world is indebted to John Henry Nash for the contribution to literature which he is making available in such appropriate form. The printing industry is indebted to him because this and every similar product of his presses heighten the world's opinion of this industry.

Shall Our Industry Be Penalized to Make Up the Postal Deficiency?

OMINOUS indications pointing to the danger of added expense to the printers and publishers of the United States are disclosed in the news dispatches from Washington dated July 9. Faced with the possibility of a deficit of $137,000,000 in the operation of the Post Office Department for the year 1929, President Hoover, the dispatch states, has ordered an exhaustive survey of the entire postal service to determine the cause. The President's concern over the steadily mounting deficit, it was said, is the result of a report submitted by the postmaster general to the effect that the losses have been increased from $13,000,000 in 1924 to $95,000,000 in 1929, the figure given for this year being exclusive of the $42,000,000 the Government must pay the railroads as a result of the Court of Claims decision of which report was made some weeks ago.

THE INLAND PRINTER regrets this situation and commends the President for his desire to improve it. The attitude of the Post Office Department and that of members of Congress by and large, however, has heretofore been such that unless something is done the twin industries, printing and publishing, will be forced to bear the big end of the load. Not only is there the possibility that all the work done last year will be "undone," but also that new burdens may be piled on.

In the belief, already stated, that Congress will look first to printing and publishing to make up the deficiency, or the lion's share of it, THE INLAND PRINTER, in urging its readers to action, has some suggestions to offer. They are consonant with the thought that before our industries are forced to pay more than the postal service is worth, or more than their just share, the Post Office Department should put its own house in order and other beneficiaries of postal service should be made to pay their own way.

The President's penchant for good management will doubtless lead him to inquire into the degree of efficiency with which the Post Office Department is conducted. There are undoubtedly many leaks the plugging of which will cover no little part of the deficit, but which may never be plugged if we supinely accept increases recommended by the department.

On practically every city corner, for instance—even in outlying sections—there's a box for depositing mail. A half-dozen times or more a day a truck pulls up at each box, the driver jumps out, unlocks the box, takes out the two or three letters there, throws them in his bag, and goes on to repeat the thing at the next corner or two. The postage on letters so mailed doesn't pay for the gasoline to run the truck. Should printing and publishing be forced to make good on the loss occasioned by that kind of business?

President Hoover will probably inquire into how nearly self-supporting are rural routes, and, if sufficiently urged, might set in motion plans to curtail or to discontinue such service where rendered at a loss—or, of course, increase the parcel-post rate. In this endeavor he would be opposed by congressmen who are perfectly satisfied to have the printer and publisher share the farmer's "burdens." Whether organized or not, the farmer is never entirely forgotten.

THE INLAND PRINTER hopes especially that President Hoover will use his influence toward the discontinuance of the franking privilege. Tons of literature and merchandise—including free seeds for the farmer—are carried annually without charge for congressmen and various departments of the Government. A tremendous part of the postal deficit is due to that. It is argued that if the officials and agencies of the Government paid postage it would have to get it back through taxation. True enough, it would, but in that case would printers and publishers be *surtaxed* to pay it?

Worse still, the Post Office Department enters into competition — cut-throat competition, indeed—with local printers in selling envelopes. It not only prints them at prices a printer cannot meet, but carries them by thousands from the Government factory to the farthest corner of the

land without any charge whatever for transportation. It appears no more than fair to ask that these government-printed envelopes be shipped f. o. b. Washington. In any event why should printers and publishers pay the butcher, the baker, and the candlestick-maker bills?

There are many things, in fact, that might be done to eliminate the postal deficit, but the first one that will be considered—and acted upon unless printers and publishers line up solidly against it—will be to increase rates on printed products. This, then, is one call to arms to which every printer and publisher should respond. Act individually with your representative; act by supporting any interested organization to which you may belong—and see that the organizations act.

Censorship of Advertising

IF SIGNS count for anything, then the printing and publishing industries will do well to start thinking about the threat of advertising censorship. The most perilous move at the moment is Senate Bill No. 1468, introduced in Congress on June 10 by Senator Smoot of Utah. This bill aims at the inclusion of tobacco and tobacco products within the scope of the Food and Drugs Act, and also advocates the amendment of the Food and Drugs Act so that claims made for food and drug products in any advertising medium subject to the interstate-commerce control would be under the same strict regulation now applied to labels or other descriptive matter on, within, or around the container.

The passage of Senate Bill No. 1468 will establish an initial censorship of certain types of advertising. We look forward, then, to the eventual prospect of governmental censors sitting in judgment on every illustration, layout, and piece of copy intended for advertising use.

Assuming that a certain advertisement not submitted before publication is objected to by the censors after the magazine has been printed, where does that leave the publisher and also other advertisers? Must the issue be reprinted at the publisher's expense and with accompanying inconvenience to his subscribers and damage to the interests of other advertisers? Obviously the offending page cannot be torn out. If the issue is reprinted and the objectionable advertisement kept out, will the publisher be forced to lose his contracted revenue for that page?

To the printer's present griefs occasioned by advertisers' reluctance to supply cuts, layouts, and copy on time will be added one more cause of delay: securing the censors' approval of copy, layout, and illustrations. Furthermore, suppose that a linotype operator—setting one of those enthralling assertions that 20,679 physicians have awarded the palm to a certain brand of cigarets as a panacea for cancer, unpaid mortgages, and all other trials of the flesh or soul—doubles on the cipher key, and the proofreaders pass the 200,679 physicians. Does the printer pay?

The Association of National Advertisers, Incorporated, a group of about three hundred of the country's largest advertisers, is formulating plans to fight this bill and all other efforts in the direction of censored advertising. But this is not enough. Every other interested association should bring its influence to bear to defeat this move.

To mention a side issue of this matter: The Federal Trade Commission has again issued a warning of its intent to prosecute publishers who print advertisements deemed fraudulent. Commissioner W. E. Humphrey frankly states that the efforts of the Department of Justice, the Post Office Department, and the Federal Trade Commission in prosecuting the advertisers themselves have been disappointing. The publisher, having more substantiality, is to be the sacrificial lamb.

A test case would probably be a good thing for all concerned. If the publisher must be his advertiser's keeper, the publisher should understand it and rearrange his policies and methods accordingly. With all due respect for the laudable aims of the Federal Trade Commission, THE INLAND PRINTER would offer this practical suggestion: less flamboyant speechmaking about "crooks and thieves and fakers," and more definite prosecution of publishers who knowingly accept fraudulent advertising, will simplify the problem. The honest publisher should be protected, the dishonest publisher prosecuted; but no amount of rhetorical flag-waving will do the job.

MACHINE COMPOSITION

By E. M. KEATING

Experiences of composing-machine operators, machinists, and users are solicited with the object of the widest dissemination of knowledge concerning the best methods. Replies to inquiries will be made by mail when accompanied by return postage

Trouble With Distribution of a Certain Character

An operator writes regarding the distribution of a small "l" of twenty-four-point, and wants to know why this character gives trouble, the nature of which he has not described very well.

The trouble appears obscure from your description, but we believe you have given it just as it appears to you. We suggest that you set up a line of the characters referred to and separate each one from its neighbor by an em space. When the matrices begin to drop, throw off the belt and turn the distributor screws slowly by hand. Hold the light so as to be able to examine the matrices in relation to the channel-entrance guides. Continue turning the distributor screws slowly so that the matrices will drop. With this examination repeated several times, you should be able to find a reason for the disturbance. As it is, we cannot suggest a remedy.

Avoid Tight Lines

An operator submits two matrices, and the accompanying letter requests information as to the cause and prevention of the damage therein described.

The cause of the damaged lugs on the hyphen is doubtless due to sending away tight lines. The other matrix has no visible damage aside from a burr on the lug, which we fixed by rubbing it on a matrix ear file. We return the matrix to you. If you will send us a few of your galley proofs we will be able to pick out lines wherein matrices were damaged, due to tight lines. If you would avoid damaged matrices set your assembler slide six points under the face measurement of your slug, and do not send away lines which cause the star wheel to hesitate or stop. Every operator or machine owner should have a matrix ear file. It will save its cost ($2.50) in the amount you use it in one month.

Plunger on New Machine Sticks Frequently

An operator writes us stating that the plunger sticks several times a day on the new machine he is operating. He wants to know how to avoid that trouble.

We believe that you should clean the plunger several times each day, and after each cleaning give it a liberal coating with graphite, using a fiber brush or a cloth. Besides this you ought to have a well brush and use it once a week in the well. It will tend to keep the inner surface free from oxid, which has a tendency to cling. When the machine is in use for a longer period this trouble will disappear. It may also be necessary for you to increase the stress of pump-lever spring, as on a new machine, owing to close fitting of pump plunger and well, there is more resistance to overcome than on an old machine where the plunger and well are worn. It will not be necessary to change cross-vents.

Edge of Mold Cap and Mold Body Rounded

Please criticize the slug enclosed. At the bottom a sharp edge protrudes which causes it to be more than type high. It was cast on an old machine and no new parts can be ordered, as it will be discarded for a new machine before long. But bringing it to as decent a state as is possible will give me good experience in mechanism. The knife is new.

If you had the mold out of the machine and were to examine the edges, as shown on the enclosed card, you doubtless would find that the edges were rounded off, and when the slug is cast the metal spreads out and forms the burr to which you refer. The cause of this trouble is neglect of the mold, as when metal accumulates on its surface it is scraped off by using a hard instrument, or if a piece of brass is used it is used incorrectly. There is no remedy outside of having the mold taken down a few thousandths of an inch. This you cannot do yourself; it must be sent to the agency nearest to your city.

Transfer Trouble Corrected

I am glad to report that the transfer trouble, which you have advised me about, no longer gives me trouble. It was quite a job to reset the levers. I had to move the transfer-lever cam roller lever on its shaft, readjust the buffer on the safety pawl, and move the turnbuckle a trifle. The line now transfers well onto the second elevator bar, leaving five-eighths inch on the left-hand end. This is plenty of clearance between the first elevator and the second elevator bar, and I am no longer troubled with faulty transfer. I am very grateful for your advice.

Do Not Change Locking Studs

An operator submits proofs, and his letter describes the bruises on the character "t" shown therein. No slugs accompanied the proofs, a necessary feature for the complete diagnosis of trouble.

We have examined the proofs very closely and have discovered but one "t" having the lower hooked part bruised as the letter described. The cause of the condition producing this trouble can scarcely be diagnosed without an examination of slugs having similar damaged characters. The test for correct position of locking studs is one which very few operators can prove out with accuracy. We would recommend that you secure a service man to test out your parts. Doubtless he will be able to correct any discrepancies in the application of the locking-stud blocks. It would be presumption on our part to attempt to describe the cause of the trouble without an examination of the slugs being made. We would feel that we were making a guess, which is dangerous.

Secure a Thermometer and Avoid Guessing

We are having trouble with slugs ejecting. Metal is heated by electricity. After the heat has been on for four or five hours we commence to have stuck slugs occasionally, and it doesn't seem to make any difference what point body slug we are casting at the time. We have tried new metal for several hours at a stretch, so we know that it is not at fault. The slugs are not spongy, but the ejector at the right end of the line, regardless of whether the line is ten ems or thirty ems wide, sinks into the slug until it will not eject. We have tried lowering the heat in the pot and also raising the heat in the pot, and of course use the mouthpiece switch as best suits the size slug we are casting. Found some bad places in the wiring to the dynamic thermometer and heater terminals and replaced all the wires with new. Tested out the heaters and heated envelopes for grounds or shorts, but everything seems to be all right. Still the trouble persists; not seriously, but enough to aggravate the operator. Can you suggest a remedy?

Since the ejector sinks into the foot of the slug, it is evident that it is spongy. The difficulty you mention is not always a pot trouble, and not always due to heat. If your metal pot and plunger have been in use for a long time, you may secure relief from the hollow condition of the slug by applying a new plunger. To be certain

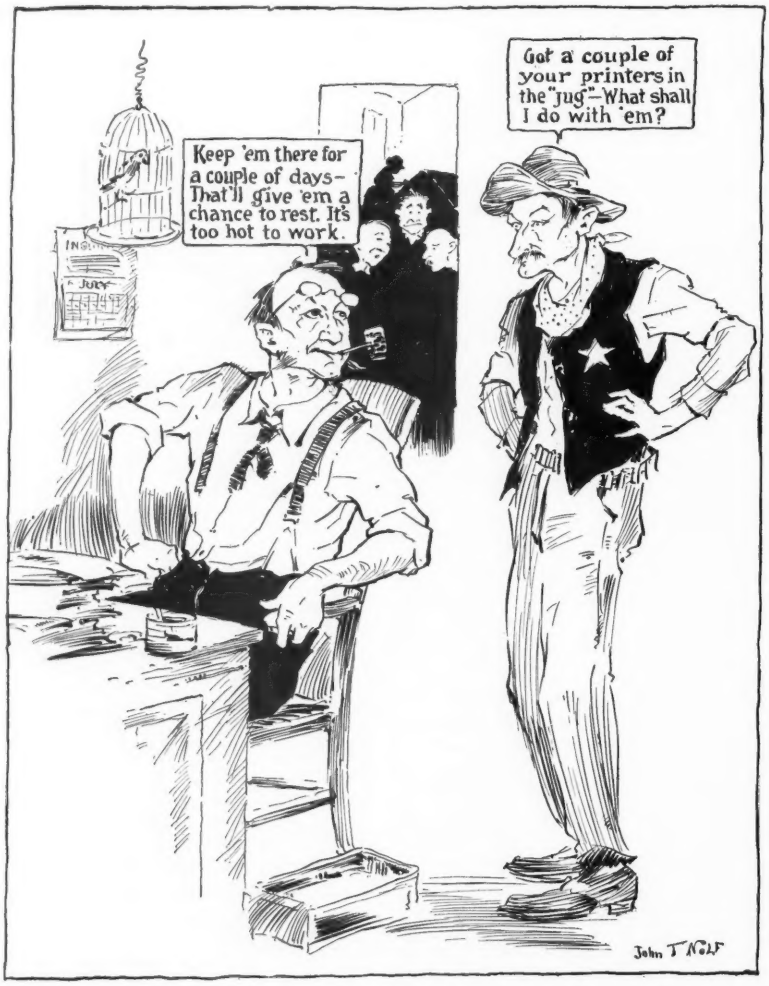
regarding temperature you will find a thermometer helpful, as it will register in degrees the heat of your metal. As you doubtless know, all spongy slugs are not caused by excessive heat. See that jets of mouthpiece are open, and that the air vents permit a proper-sized sprue.

Holes at Side of Pot Well May Be Closed

Operator having trouble with his slugs sends several for examination and asks a few questions regarding trouble.

We are unable to state whether the clogged well holes are the cause of the spongy slugs or not. We suggest that you clean out the well holes, using the hook end of the pot mouth wiper. It is not necessary ordinarily to bale out metal to clear these holes. Sharpen the hook end of wiper so that when you place the sharpened end in the hole and move it forward and backward on the opposite end the effect on the material in the hole will be much the same as if a screwdriver were given a rotative motion while being forced through the hole. After both holes are clear it will be an easy matter to keep them open if you will clean them once a week. Give the plunger spring the full stress by drawing its upper end to forward notch on the spring lever. Clean plunger and graphite it before applying it in the well. These few additional points may help to reduce the friction of plunger and well and permit a better flow of metal.

We are unable to furnish you figures for installing an air system for your mold disk; the first cost will be much higher than the water cooling, if you have no air compressor on the premises. Cannot see any advantage over the present method of cooling the mold disk. The excessive use of oil on the mold slide and in the vicinity of ejector blades should be avoided. Be certain that your machine is level. Ascertain this by using a spirit level on the rod above the back distributor screw and on the top of the vise head. Matrices may drop wrong where the lower lug is not against the carrying face of the distributor screw, owing to the right side of the machine being in too low a position.



"In the Days That Wuz"—The Marshal and the Editor Coöperate
Cartoon by John T. Nolf, printer-artist

Low Characters Appear When Printed on Hard Paper

An operator submits a slug and an impression pulled on hard paper. A number of low characters appear. He asks for a preventive of this trouble.

We suggest you should run out all of your small letter "e's," "o's," and others that appear to print faint. Cast a separate slug of these characters, which must not be separated in the line. Hold the matrices out of magazine until proof is pulled. Take a proof of the slugs on hard paper. This proof should be pulled on a job press, and not on a proof press with a soft tympan. This proof may reveal some of the low characters. If you will pick out these matrices from the line and then cast another slug and take another proof it may show all of the characters printing legibly. Repeat with every character which shows a low or imperfect print. Keep in mind that you should cast several slugs of each line, and the proof in each case is to be taken on enamel stock on a hard tympan —not on a proof press. This will give the best test. Leave out matrices that cause low characters on slug.

Now you may test the lockup pressure of pot-lever spring. Allow the cams to revolve several times while you are observing the amount of impression the pot-lever spring is subjected to in preparation for casting. As you know, this spring should compress slightly when the metal pot receives its final lockup motion from the pot cam. If you note that the spring yields much over one-sixteenth inch you may increase its tension by turning the large forward nut on the eyebolt toward the back until it comes into contact with the bushing. This bushing places a limit on further changing of the adjusting nut.

Apply a New Plunger

I would like to have your advice in regard to correcting trouble which gives slugs a poor face. The slug (any size) does not seem to have a sharp, clean face. I do not think it the fault of the metal. I believe the fault is in the plunger, probably worn out, as it has been in use about eight or ten years. When I stop the cams at casting position and let the plunger hit the bottom of the well the type face is better. I have increased the plunger-spring tension as much as possible, it being in the fourth and last notch on the plunger arm. The plunger does not seem to be so dirty, as it is cleaned every day. The heat of the mouthpiece or head of metal or the height of the metal in the pot makes no difference. What could you suggest for a case of this kind?

We believe that your trouble with imperfection on the face of slugs will cease if you apply a new plunger and adjust the compression properly.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Empty Is the Question Box—No One "Wants To Know"!

Here it is time for another instalment of Proofroom Q. and A.—and, with a perfectly good department conductor all ready to supply the A., there is a sad shortness of the necessary Q.

Congress has whaled away at the farm-relief problem, but nobody thinks of measures for the relief of the Proofroom. The farmers suffer from a glut; the Proofroom conductor, from a dearth. The tillers of the soil would know how to sympathize with the answerer of questions if instead of being harassed by bursting bins they were threatened with famine.

Odd, how sometimes everybody seems to "want to know," and then all of a sudden nobody has a question to ask. Has the department covered all the ground, so that there are no more perplexing problems in the proofreaders' world? Or—saddening alternative, not seriously to be entertained—has the department failed to satisfy those who have come to it seeking helpful information?

In the six years I have conducted the department it has been ever my effort to answer questions with a sense of responsibility but without assumption of authority. My first purpose has been to give all the help I possibly could, without pretending to know it all or to settle knotty questions forever on the strength of one man's say-so. And it has been my constant hope that we might see the department broadening out into a sort of Open Forum for proofreaders, enriched by the freehanded swapping of ideas and experience.

Well—that's enough for that. Please "ask me another." Thank you!

Curious Curios

Note the word "curious" for "curios" in the attached clipping from the Chicago *Tribune*, which would like to be taken as a model for correct English.—*Chicago.*

This heterophemy occurs in a bit of the filler among the ads and comic strips. The item appears to be a minor feature, probably syndicate stuff. It presents a reader's question and the feature editor's reply. The question begins: "I am the great-granddaughter of an Indian chief, and am making a collection of Indian curios." This would be bad enough, but the answer begins: "If you are an admirer and collector of Indian curious . . ." You can explain the first appearance of the error through assumption that the writer of the question knows (and perhaps cares) more about Indians than about spelling. Further, the error in the answer is explainable on the ground that the editor automatically repeated the error, having his attention concentrated upon the statement to be made rather than on the spelling. But just how a high-grade proofreader could miss it is not so easily explainable. Easy to let such literal errors slip by? Of course it is! But what an alibi in behalf of those who make their living by undertaking to discover exactly such misprints! The proofreader must be unrelaxing in his vigilance, always alert, resisting the hypnotizing effect of the steady run of type past his eyes. That's his job.

Program Style

Many times there have come to me programs and other announcements printed by shops whose general reputation would argue that their production was first class in every detail. But here is one of the details I find many times violated. Will you kindly let me have your advice? What is the rule concerning the use of titles of "Mr.," "Mrs.," and "Miss" in names printed in a program? Recently in a four-page program I found names of men printed with and without title of "Mr.," and names of women without "Mrs." or "Miss." I have always believed the rule to be that an adult name should be given the title due the person, "Mr.," "Mrs.," or "Miss," and especially in the case of married women. What rule is to be followed in cases of this kind?—*California.*

On wedding invitations and formal announcements the conventional usage is well fixed. On programs there is more variance. It does seem advisable to use "Mrs." and "Miss" for the ladies; "Mr." is less necessary for the men. Personally, I think it much better to omit the "Mr.," for it is wholly useless with a list of masculine names. The only rule that must be accepted is that all those names should be treated alike; if one man is down as "Mr. Soandso" all the others should have the "Mr." There is no reason why the printer should not accept the customer's ruling and follow his preference on this point.

Something to Visualize

While you were "playing around" in your article, "Yes, It's a Great Language," it occurred to me that you have not visualized Mason Long's new work, "A College Grammar," published by the Ronald Press Company. I am the proud owner of a copy of that last word in English grammar, and pleased to note that most of the illustrations pointed out in your enlightening article are masterfully explained in certain sections. I am a constant reader of THE INLAND PRINTER, particularly the Proofroom department—have been for the past twenty years—and while I have never made a practice of using the department for a question box, many times I have been prompted to do so, only to disperse the idea from my mind as wasted effort. Not that I wouldn't receive an accurate answer on any particular query—well, your little article, for instance, explains why. Get your hands on a copy of "A College Grammar" if you have not already done so, and I'll wager you will thank me for the suggestion I handed you.—*New Hampshire.*

Gosh! I don't know whether to be mad, glad, or sad! At any rate, it's clear there is one reader who doesn't think this department top of the heap. If I've been too well pleased with myself, it's high time to "disperse from my mind" the idea that Proofroom is the one and only. It would be delightful to "visualize" Mr. Long's book, and to write about it. If the publishers care to send a copy to Edward N. Teall, 14 West Browning Road, Collingswood, New Jersey, it shall certainly have a good, fair review in the department. And if this New Hampshire reader will condescend to submit an occasional inquiry, my best endeavors are promised, to prevent the effort being wasted.

Spoonfuls

Am sending sample of proof of paragraph in which appears the word "teaspoonsful." A discussion arose and there was a divided group for either "teaspoonsful" or "teaspoonfuls." Am a former employe of the University of Chicago Press, and helped make up the "Manual of Style," but I think we overlooked that word in the list of difficult ones.—*Wisconsin.*

Two spoons, each full of something, are two full spoons. There isn't any way to get them into a compound word denoting both. Enough of anything to fill a spoon is a spoonful. Twice that amount would be two spoonfuls. The compounding shifts the idea from a number of actual spoons, filled, to the amount of matter needed to

fill that number of spoons. It is possible to quibble almost endlessly over the distinction, but why waste time? The true logic of words is on the side of "spoonfuls." Speak of two housefuls or trainfuls or boatfuls of people; two hatfuls of sand; two bottlefuls of ginger ale; two shovelfuls of dirt; two pocketfuls of money; two bucketfuls of water; two handfuls of confetti. In each compound the first element sets up the unit of measurement; the plural settles upon "-ful," for it is the number of "-fuls" (enough to fill) that is under consideration. I would write "two railroad-trainfuls," "two street-carfuls," "two apartment-housefuls," even though I write "railroad train," "street car," "apartment house," without hyphen.

Yes, It's a Small World!

I am enclosing a clipping from the *Daily News* that may interest you. When I set type on the Chicago *Times* as a green "sub" I had the phrase "a well-informed person." It was hyphened by the proofreader. Later I had the phrase "a thoroughly informed person," which I set with a hyphen. The hyphen was marked out. Seeking information in the proofroom, I was told not to hyphen anything ending in "ly." Later I was told there is a rule of grammar "ag'in" it, but I have forgotten it.

On the morning *Sun* (in New York) in 1899, when your cousin was foreman of the *Evening Sun,* Proofreader Davis (about 6 feet 4) quoted the rule to me. I afterward found him reading on the Los Angeles *Times* when I returned there several years later.

The early commuters on the ferries here are called the works; those a little later, the clerks; still later, the shirks. If there were only some Turks, we would have a perfect example of our consistent spelling!—*San Francisco.*

Ah, those good old days in New York! And Oh, the freaks of English spelling! Is it odd that to me the two exclamations fit together as a commentary on life? With all its occasional clouds in the sky and earthquakes on our green planet, what a jolly old world it is, with good things and things not so good all jumbled up together to keep you guessing! ('Ninety-nine was just about my time in the proofrooms of the old *Sun* and *Evening Post.* I was then a student at Princeton, working in vacation time. In 1903 I was taken into the editorial rooms, with that great old-time editor, Edward P. Mitchell.)

As to compound adjectives made of adverb-plus-adjective-or-participle: There is no need for the hyphen unless the meaning is not clear without it. "Well" and "ill" sometimes need it, because they *can* hop right out of the compound and hitch up with something farther along in the sentence. Adverbs ending in "ly" do not need it, because there can be no ambiguity attaching to them. But I say "a well informed man," "a poorly dressed man." The hyphen in such expressions is extra baggage and of no real help.

The enclosure with this letter was a clipping of John D. Barry's "Ways of the World," with an easily endorsable plea for recognition of the language as a living thing, to be cherished and guarded, but not to be wrapped up and put away in a cedar chest by purists who fear corruption more than they love life.

Puzzling Plurals

How do you pluralize "stand-by"? And why?—*Massachusetts.*

"Stand-bys." What else can you do with it? The compound consists of a verb and an adverb. (Compare "take-offs," "let-ups.") When the word is written or printed in solid form the plural looks funny: "standbys." The long "i" is not so obvious as when the hyphened form is used; the word looks like something to be pronounced "standbies," classing it with "boobies," "babies." But that is positively no argument in the discussion of proper pluralization; it is merely a vexatious coincidence. We write "johnny-jump-ups" easily enough. Making the plural seems simple, with most combinations of this nature, when they are written solid: "call-downs," "falldowns," "pushovers," "shut-outs," "knockouts," "getaways," "breakdowns," "shakedowns" and "crossovers," "comebacks," "drawbacks," "flarebacks," "washouts," and the like. Don't be confused by apparent analogy with such combinations as "attorneys-general," "commanders-in-chief," in which the first element is a noun. The nature of the compound has to be taken into account. When the first member of the compound is a noun, it may be pluralized; when it is a verb, it can't. Even at that I prefer to write "attorney-generals," pluralizing the compound as a whole. But "commander-in-chiefs" will hardly do; it has that "funny" look, though it is defensible enough. My defense of "attorney-generals" and "courtmartials" is that when we put two words together they lose their individual force, and a new entity is created. If you write "attorney general," retaining the noun and the adjective as separate units, "attorneys general" is okay, because we do not inflect adjectives. Incorporated in the compound, the adjective or adverb is simply the last syllable in a new word. To close the circle, "stand-bys" is the one and only right plural for "stand-by," and there is no reason to be afraid of it.

Another Stylebook

By EDWARD N. TEALL

NEVER does a new stylesheet or stylebook appear on my desk without giving me a thrill. There is always a sense of adventure in taking it up. The first dip into it is exhilarating. Quickly the eye runs over the pages, seeking for this and that familiar problem, to see how it has been solved this time. How do they place punctuation in connection with the quotes? What do they say about use of capitals—about compounding—division of words—use of special types—abbreviations, and so on and on and on? Is the text clear and simple, a practical guide for compositor and proofreader? Is it the old, staple stuff, or are there some new ideas to be found? The queries come to mind in swift succession, so that it is hard to run down one idea without being sidetracked by another.

Each stylesheet or stylebook is different from all others in the same way that each shop has problems different from those of other shops. The stylebooks deal with subjects known of course in all printshops and publication offices, but each plant, whether it be a small-town job office or a great book publisher's establishment, has special conditions; its own type of customer, its own peculiar tests. The sheet needed for a little country weekly is actually nothing more than a few notes on the standard topics. For a plant handling all kinds of work a very detailed analysis is necessary. And it takes much skill to produce a stylesheet: skill in the technicalities of printing, and skill in the art of clear expression. The sheet or book of style is not ornamental; it must stand up under the strain of constant consultation when authoritative rulings are needed.

The latest to appear is the "Deskbook of Style" prepared by the Meredith Publishing Company, of Des Moines, to assure uniformity of style in the Meredith publications: *Better Homes and Gardens, Successful Farming, The Dairy Farmer.* The escorting letter begins with this paragraph, both gracious and graceful: "We take real pleasure in sending you, as a little appreciation of the help you were to us in working it out, a copy of 'A Deskbook of Style,' with the compliments and best wishes of the Meredith Company." That help was given indirectly through the Proofroom department, which apparently has been consulted from time to time; not necessarily as decisive on any point, but to furnish a starting-point.

The booklet is of sixty-four pages, folio in brackets at the top of the page and running head (caps and small caps) at the bottom. The pages are made up without waste, but yet with enough white space to give the true black-and-white, not gray, effect that good printing requires. Sectional heads are in italic caps; subheads in italic upper- and lower-case. The pages

are squared off, top and bottom, with a single rule. Careful use of indention for explanatory and illustrative matter increases the attractiveness of the page and contributes to the ease with which the eye picks up what it is looking for. These merits are mentioned as a hint to others who may be starting out on the hard but pleasant road that leads to attainment of stylebook satisfaction.

This stylebook is less typographical than literary. That is to say, it is made apparently more for editorial and proofroom guidance than for compositors. Yet this is hardly fair to say, hardly quite accurate; for of course the more the compositor knows about the editorial requirements in punctuation and such matters, the better the result—in that proofreaders and editors have less to do in checking up on the compositor—and the bills for making corrections are smaller. But the fine details of composition are left to the shop itself, not prescribed as to practice in the book.

These are the topical headings: Capitalization; Punctuation; The Dash; The Hyphen; Parenthesis and Bracket; The Quotation Mark; Quotation and Other Punctuation Marks; Abbreviations; Figures; Spelling; Compounds; Miscellaneous; Rules for Collective Nouns; Faults in Expression; Special Rules (for the different publications); Approximate Number of Words to a Square Inch; Marks to Be Used in Editing Copy; Marks to Be Used in Reading Proof; Letterwriting (a fourteen-page section for the guidance of stenographers and clerks). Under "Spelling" are given some words easily misspelled and therefore to be watched with special care; rules for "-ize" and "-ise"; plurals for nouns ending in "-o" and "-man," and a list of homonyms. Division of words is included in the section on compounding. There is no separate section on use of italics, which is needed in most stylesheets and stylebooks; no section on small caps; no set of rules for selection of type faces and sizes, spacing, and the like. To find things easily one must be acquainted with the book; there is no index. Indexes are hard to make, but in a book of this kind I think the absence of some sort of an alphabetical assistance to locating subjects is a defect. For example, the rules on quotes or italics for the names of characters in plays, names of newspapers, and the like are gathered under the heading "Do Not Use Quotation Marks—."

I had an amusing experience in seeing what the Meredith publications do in the matter of italics. The first paragraph of the foreword says: "The constant growth of *Better Homes and Gardens, Successful Farming,* and *The Dairy Farmer* has brought about the necessity of issuing this new Deskbook of Style." On page 20 I found that italics are not to be used for names of periodicals and magazines. So I wondered why the exception in this paragraph. Investigating further, I found on pages 34 and 35 that the names of the three Meredith publications are always to be set in italic. While there is no occasion for criticism, there are two suggestions here for me: (1) that the entry "italics" in an index would have led me to a quick understanding of the seeming inconsistency, and (2) that there is something to be said for the old-fashioned way of using caps and small caps for the name of your own publication when mention is made of it in your own publication.

There are of course many small matters on which I would have invited discussion had I been personally assisting in the making of this stylebook, and some of the decisions do not have my approval; but there is just one matter that at the moment stirs me to comment—and that is not exactly a stylebook point: namely, the use of "compounding" as though compounding did not occur unless the hyphen is used. The hyphen is merely a mechanical device to indicate one sort of compounding. Solidification is a still more complete compounding than hyphenation. The "Deskbook" says, "Compound *anti* when the word to which it is prefixed begins with a capital letter or with a vowel, as *anti-Christian, anti-acid;* but one word when the root word begins with a lower-case consonant, as *antibilious.*" If "anti-acid" is a compound, so is "antibilious." The presence or absence of the hyphen is in this respect immaterial. The hyphen is used in "anti-acid" by those who do not use it in "antibilious" simply as a mechanical means of indicating that the two vowels are separate. This use of the hyphen is similar to its employment in "co-operate."

There's fun in stylebooks!

Hell-Box Harry Says—

By HAROLD M. BONE



If you anticipate earning your *bread* in the printing business, you can't *loaf* on the job.

In other words, the boss who spends the whole summer in the country collecting *Sweet Williams* is apt to spend the whole winter in the city *trying* to collect *bad bills.*

There is no justice—the type form gets *locked up* even when it is minding its own business.

Really, it's an *imposition* on the type.

The printshop owner who tries to *expand* too rapidly is liable to *contract* nervous prostration.

Bookbinding is one trade where, in order to be successful, you've got to get your work all *gummed up.*

When type is so "*pi*-eyed" it won't stand on its own *feet* there's only one thing to do—give it the *stick* and then *lock it up.*

A pressman by running the wrong shade of *blue* ink on a job has made many a foreman see *red.*

Just because a piece of type is not *font* of spending money doesn't necessarily mean that it is a *pica.*

There was an apprentice named Prince,
With benzine he washed up some tints;
He took out a match
And gave it a scratch—
Poor Prince, he has not "benzine"
since.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

A Good Advertising-Record Plan

Various plans have been devised for keeping track of foreign advertising and other advertising that is scheduled ahead. Most of these plans are good, but some are complicated. John O'Connell, editor of the Salida *Mail,* has been using a simple plan for ten years that has proved almost foolproof, writes Field Manager Ed Bemis of Colorado. This method consists of an ordinary pad of newsprint or other paper, 8½ by 11, perforated one and one-half inches from the top and the stub stitched or sewed. It has a binding-board back and no front cover. For appearance only the stub is covered with binders' tape. As many sheets are used as there are issues throughout the year.

At the top of the pages below the perforation are written the dates of each issue in order. When an advertising schedule brought in they are listed on the schedule. The ad man checks them off the schedule when he pulls a proof and *not before.* It is almost impossible under this system to leave an ad out or to insert the wrong ad.

Also, one can look through the pages and see what is coming throughout the year. About October 1 a new book is made for the next year and is kept in the office and posted as schedules come in. If a foreign advertiser changes the schedule or kills the future insertions it is a matter of a moment to make the change on the tablet. Usually the mats and copy can be left in charge of the foreman. He can keep them in a basket in the order in which they will be published. Every mat and every piece of copy is dated to correspond with the office schedule, or the ads for each date can be kept in envelopes, but difference in size makes this harder.

(Binding Stub) SAMPLE SHEET OF RECORD PAD

Date of Issue: Friday, August 31, 1928.

Name of Advertisement	No. of ad	Position	Size	Plate Mat	Caption	Remarks
Camel Cigarettes.....	A 424	Sports P.	3 x 8	Plate	Every Smoker	Store plate.
Continental Oil.....	.....	Top Col.	3 x 12	Mat	You Need a	Repeats Sept. 12.
Schneider (Local).....	.....	.....	3 x 10	Set	.....	Show proof.
Matlock (Political).....	.....	.....	2 x 6	Set	.....	Runs till primary.
Nash.....	8750	Rt. Hand P.	3 x 10	Plate	New Feature	Add sig. of Argus Drake and show proof.
Durant.....	8340	Top Col.	3 x 8	Plate	It's Startling	This is NP cut from July 31. You have plate.
Flytox.....	Medicine	Next Reading	Reader	Set	All Know	Add Wagginn sign.
Mello-Glo.....	Do.	Do.	Do.	Do.	New Faces	Throw away last insertion.
Cash and Carry.....	.....	.....	2 x 6	Set	Local ad	Show proof.
Total.....			168			

Simple, almost foolproof blank of Salida (Colo.) *Mail,* for keeping track of advertising scheduled ahead

is received the dates of insertion are posted in this tablet. One can state the number of the advertisement, size, position, and catch line. The schedule is then copied in the ledger completely excepting that the money is not posted until it is posted from the paper, this giving a complete check.

When the forms are closed the foreman tears off the perforated sheet of his tablet and hands it to the bookkeeper. The next page contains a list of the ads on hand for the next issue. As fast as local ads are

Mr. O'Connell says, "I have made up rather complete entries in order to demonstrate. The *Mail* does not give position. The foreman knows whether it is plate, mat, or set. We seldom use Remarks except to warn of repeats, save cuts, or add signature of the dealer. The bookkeeper marks the paper showing this information before it is thrown in. We show proof on everything, so don't need that remark.

"Each office can use the columns desired. As soon as a schedule is received we post it ahead in this book—a matter of about ten minutes a week. Copy, plates, and mats are given to foreman. He puts them in a basket, first out on top. If a local merchant says he will have an ad two weeks ahead I put it on this schedule as a reminder to see about it."

He Pays to Play

Some printers go in debt too easily and too much. They never lay up a cent. One friend of years back asked the writer to give him a tentative appraisal of his newspaper and printing plant. He sent a list of the equipment as well as business receipts and expenses, and we began to check up. The newspaper was one of two weeklies in a town of less than three thousand people; each had a job-printing department, and each served a similar clientele.

We found this newspaper doing $16,500 worth of business in a year. That was back in 1916, when the volume of business was small compared to the rush of 1928. And the equipment of this newspaper and printing plant ran over $19,000, which is more than average for the better class of country newspaper and printing plants of today. Among the luxuries afforded was an expensive typecasting and composing machine; a giant power paper-cutter, all the staplers and stitchers and folders and other accessories, and about $5,000 worth of obsolete and junk material not used at all. The shop was crowded and little side rooms and alleyways held some of the surplus material, while workmen had to climb over and around one another to perform their duties. And the owner of all this wondered why he made no money.

Today this owner has more debts than he had then, but he has also acquired the other paper and has adjusted his newspaper rates to a modern basis—$0.42 an inch for his advertising where it was $0.20 in the old days; $2.50 a year the subscription rate, where it was $1.50 in 1916. His gross business has jumped to $30,000 a year, where it was $16,500 as mentioned above. And, we might say, the business is earning good profits—if the money were only collected by the publisher.

Rather a paradox, this sort of publisher-printer. He has the nerve to go into debt,

and the nerve to raise rates and stand his ground on anything, anywhere. But he will not give attention to collections, and lets his profits stay out in the bushes and on his ledgers. Some new blood in his office help and in his family has corrected this latter handicap to a great extent, but his desire for more machinery, more newfangled things, continues. He just wants everything new and interesting that comes out. He even buys some rebuilt stuff that appeals to his imagination—and plays with it. *Plays* is the word. The more a new machine balks and staggers the more he likes to tinker with it, and in the end he has it going in good shape and performing as it should. And in that he has so much satisfaction that he will attend the next convention and tell the delegates about it.

Debts pressing, interest piling up, important business details disregarded, but eventually all met and every difficulty whipped. And there is glee in that man's heart as he views the success of his efforts. Then another machine, idea, or attraction comes along and he goes after it hard, with more debts and more interest to deduct from his income tax.

But there is also more need for profits with several children in high school and their college educations just around the corner. If a real business manager would now take hold of affairs in that office and pay the publisher a big salary to allow him to take a long vacation, far away, we believe that owner would come back in a year with more profits than he made last year by staying on the job. To us the anomaly is entirely equal to the old question, Why does the chicken cross the road?

Study the Art and Science of Advertising Copy

We believe it is entirely apropos to suggest that every newspaper editor and advertising man should study the art of advertising writing and copy. On every hand we see that development along this line must come, and it will not be amiss for every person connected with the production of advertising in newspapers to study—study and learn.

During the past months we have found by personal contact and from correspondence with hundreds of publishers of county and local newspapers that they are called upon very frequently to prepare or help prepare the advertisements for many of their patrons. Not all such publishers can have special advertising men working for their papers. Many of them have part-time men selling advertising, while a great many publisher-editors do their soliciting and advertising work. In less than half the cases we might easily believe that such publisher-editors have had no special preparation for such duties outside of their newspaper offices. Many of them attempt such work because they have to, and are well satisfied to get such advertising as they are able to garner by this method.

Now the time has come when not only is it necessary to go after and get the advertising; it is essential that the advertising shall bring good results. It can bring good results only if those preparing or sponsoring it give the problem real thought and preparation. Good results will sell more advertising and better guarantee repeat orders than will anything else.

We have had called to our attention recently some promotional advertising of a duplicating-machine concern in which



As a contrast to the customary rectangular advertisement the round one is impressive. This one, however, would be better if the text matter were in straight lines in the same manner as the signature

the company deprecates the results from newspaper advertising by asserting that so much money spent in the newspapers brought only so many replies, while about the same amount spent in producing letters brought very many more replies. Even if true, the claim may be due to better copy and better salesmanship, rather than to the media used. Our observation is that much of the circular-letter stuff sent out through the mails never gets out of the post office where delivery is made at the office. We do not discount that system quite so much where the matter is mailed to the country or rural residents. But in either case the newspaper is the thing of value which such people pay for and read because they want it—not because it comes to them free. Therefore, if advertising in such newspapers does not attract attention and get the desired results it is more than likely the fault of the space used, the copy, the position, or the appeal.

And right here is where the publisher must begin to think, if he expects to win. Every day in every way competitors in the advertising field are working to "sell" the advertiser on some other plan of reaching the public—the buyers. Unless the publisher of every paper, no matter how large or how small, heeds this competition and makes a study of the matter of results his newspaper is heading for losses.

We have some direct information concerning several small cities where some of the biggest merchants use store sale bills liberally. At a cost of $250 for printing, mailing, and postage for 5,000 four-page sheets the business man may trace actual results in the way of calls and sales and thereby prove to himself that he has invested his money wisely. He will compare this cost with what he pays for one page of his local newspaper in which his competitors are also advertising, but for which he has not tried to prepare copy of such an appealing or special nature. He can buy a page in his newspaper for $75 and arrange for a distribution of 5,000 copies if he will take four pages. He may value the service in mailing and handling the advertising as worth the difference if he can only trace the results. We believe that no business man can fail to get tremendous results from four pages of advertising well written and well displayed in a newspaper, because this newspaper goes, not as a free sheet to homes that are not interested in it, but rather as a paid-for family convenience that every member of the family is interested in and which every member will read because he has a proprietary interest in it. It is the family's newspaper—if the paper itself has "sold" the family on that idea.

With modern cut services, illustrations, and the costly and beautiful advertising helps that manufacturers and wholesalers will supply without charge to advertisers who will use them, newspaper advertising men and publishers can meet any competition in their field, but they must study the art of advertising and ad writing to do it. In other words, they must now specialize in a department that has heretofore not demanded special handling.

Shall Weekly Papers Publish Circulation Statements?

Should the postal laws be so revised as to require semiannual statements of circulation from weekly newspapers as well as from dailies? That is a question propounded by Herman Roe, field director for the National Editorial Association, in a recent association bulletin.

The present laws require the statement of ownership and editorship, bondholders, mortgage holders, etc., from "every newspaper, magazine, periodical, or other publication." The daily newspapers are also required to give their circulation with the semiannual statement filed with the postal department. Weeklies at the present time are exempted from this clause.

The point may well be debated. Doubtless daily publishers would very much like to get away from the requirement as to circulation statements in many cases. With

no explanations the circulation statement may ofttimes be unfair to even a daily newspaper when its subscriptions are required to be paid up to within three months. "Paid subscribers" are sometimes but a fraction of the circulation of a daily newspaper. We once heard Don Seitz of the New York *World* say that the *World* had but a few hundred subscribers, and that it did not pretend to send its circulation through the post office. "It would swamp the post office so that it could do nothing else for a day but handle *Worlds*." This great daily has to have quick and definite delivery for every issue, hence its own trucks and trains are kept in waiting to receive the sacks and packages of papers to be rushed to various points about the city and its environs. What does a post-office statement mean in such a case?

On the other hand, a weekly paper or magazine or periodical may depend entirely on the mails to deliver its circulation. And if this circulation is to regular subscribers who pay for the publication the statement may carry some weight. But as to weekly newspapers whose circulation must be to subscribers paid up to within one year, much room for manipulation of figures is left. Some publishers are strict about collecting pay from the subscribers, while others do not push such collections and keep names on their lists long after their time of payment is past. The law is not enforced, except in rare cases where complaint has been lodged.

Our readers may vote on the question as they please, and it will be according as the new proposition affects, or may affect, their own business. But from our observation of actual weekly-newspaper publication conditions it would be far better to leave the law as it is or else amend it to require that all publications of every kind may use the mails for circulation of their issues only to subscribers who have paid in advance for such publications.

Driving weekly-newspaper publishers to bad business methods in order to maintain a few dozen or a few hundred more circulation, just to keep up with their competitors, would not benefit anybody. The price of a weekly paper is about two dollars a year. Seasonal conditions make it undesirable to try to force collections at all times. Many publishers resort to circulation collectors and solicitors only in the fall and winter months. Many notify and try to renew subscribers every month if they are in arrears. Others simply ignore the rules and never try to collect at all, knowing they may lose some patrons if they do. If the latter are forced to make a circulation showing twice each year they may resort to padding, premiums, contests, telephone books, and whatnot to get lists as large as or larger than those of their competitors. Fraud might be charged in such cases, that is true. But who is going to charge it and be able to prove it?

At the risk of exciting some controversy over this matter we present it above with our arguments in brief. We will be glad to receive and print any letters of reasonable length presenting other phases of the interesting proposition discussed above.



A closer grouping of display units, improved distribution of white space, and more stylish if not more legible type make the setup of Edwin H. Stuart, Pittsburgh, shown at the right infinitely superior to the newspaper advertisement from which he worked

An Admirable Code

The weekly and local daily newspapers of America are at least free from the taint of "servility" or "subsidy" to a large degree, and we always admire the publishers of these newspapers for their independence and integrity. Anent this proposition we like to refer to the following code or policy as outlined in the Cherokee (Iowa) *Chief*, some time ago, as a wholesome and admirable statement of a newspaper's honest ambitions:

The *Chief* seeks to keep in mind always the interests of its readers as a whole, and never one reader or one group to the detriment of one or many of the others. Even though its readers may have personal favorites, the newspaper is built with an effort to avoid favoritism, the cardinal object being to reflect the life of Cherokee County and vicinity truthfully and as completely as possible.

Here are ten principles that may be considered to govern the aims of the *Chief* for which its editors strive, whether always possible of achievement or not:

1. Reliability.
2. News without prejudice.
3. Constructive reporting.
4. Avoidance of unessential slime in crime news.
5. Integrity of business conduct.
6. Tolerance.
7. Independence.
8. Unstinted brevity.
9. Clarity of diction.
10. Reflection of the pleasant side of human nature.

Chain Stores—Good or Evil?

At every newspaper convention or meeting of recent months the subject of chain stores has come up for discussion. Newspaper publishers seem to sense a danger to their old and valued advertising patrons in the menace of foreign-controlled and incorporated concerns that seek now to capitalize on what the old, reliable business men have builded as a city.

Recently Fred Naeter, one of the noted publishers of Cape Girardeau, Missouri, addressed the Southeast Missouri Press Association on this particular proposition. He views the chain stores as a modern innovation, but does not concede that they will force out of business those local merchants who know their game and continue to give the service and coöperation demanded in the community. He said:

Chain stores seem to have the public stage now and are attracting first attention. But it is believed by many men that sooner or later they will find themselves "over-chained," and then they, too, may have to run to cover.

Summing up the situation, I am of this opinion, so far as our town is concerned: We should find no fault with the chain stores as stores. We should deny no one the just right to patronize them. We should treat them as we do all other legitimate institutions, and we should show them no favoritism. We should expect them to do their fair part in community work and we should insist upon this. If any expect to squat in the community and become parasites, this information should be made known in a legitimate manner. Public sentiment can be always relied upon to bring justice. There will be no fault to find if our chain stores do their part; and if any do not they will find that those who seek to gain what they want, without contributing something for the privilege, seldom succeed.

Observations in the Field

A writer in the Chicago *Journal of Commerce* recently lamented the fact that "the country weekly in towns of ten thousand or more population is passing out." What the writer needs is a month's vacation from his desk so that he may see and learn something. His vision is prescribed and his judgment distorted by too close a hookup with his club, perhaps. Country weeklies in towns of ten thousand or more have become metropolitan dailies, in most cases, and this country has better and finer country weeklies now in towns under five thousand than the best local dailies were twenty years ago. The atmosphere of the good, wholesome, and valuable country weekly has not been lost in any sense.

Perhaps plenty of your local business men do not appreciate the fact that newspaper advertising is recognized as the most powerful force in business. Not only in retail business, but in promoting industrial activities and the upbuilding of cities and states, is it the most potent factor. Use every legitimate means to impress this fact on your local dealers, and when it comes to the time of a prospective tieup with some outside advertiser to push a line or an article the local dealer will be more ready to coöperate with you in getting some advertising assistance.

The California Newspaper Publishers' Association is gathering through questionnaires the percentage of labor costs, including printshop employes, front office and clerical, advertising and editorial expense, compared to the gross amount of yearly business. It is also inquiring as to whether the newspaper and job plants are combined or operated separately. The information thus obtained will be for the members of the association only, and will be of great value as a matter of comparison of such costs by the publishers.

Newspapers in some states have been advised to refuse to accept advertising for collection agencies which seek to list accounts of debtors as a means of publicly forcing settlement or for auctioning off such accounts. Publication of such lists may be deemed as constituting libel.

The free-publicity evil continues, but with the brakes set against it in many states. There are enough states without newspaper organization or coöperation to make those fields fruitful for concerns with national advertising as their forte where highly paid publicity agents capitalize on the value of the local newspaper circulation wholly at the expense of newspapers. Scan every free offer of plates, mats, or printed articles as "features" for your paper. There is usually hidden in every piece of such propaganda some advertising for which somebody else is paid.

If a publishing-printing business needs anything in the way of a survey, it should first be given to the commercial-printing end. We find more evidence of loss and waste in this department than in any other. Doing a printing business of $500 a month should mean a profit, but often production costs are so high that there is no profit and the owner does not realize it. In most such cases the fault lies very close to the foreman of the plant. Only a careful study of job tickets may reveal this state of things. Separate so far as possible the newspaper and job business in any plant, however small, and watch the results as they are shown by the ledger.

Daily newspapers of the Middle West have been invited by the Consolidated Water Power and Paper Company, of Madison, Wisconsin, to send representatives of their papers for a trip to all the paper mills of this company in August. Each newspaper may have one representative and the company expects about eighty to be their guests for four days—August 9 to 12. The sightseeing trip is scheduled to start from Chicago.

John H. Casey, formerly of the journalism faculty of the University of Missouri at Columbia, and for two years now with the University of Oklahoma at Norman, has gone to Palo Alto, California, for the summer session at Stanford and

The Power of White Space

THE power of white space, much talked about, is still misunderstood. Advertisers still ask, "How much space will it take?" Space is not a trunk that must be packed, nor a cavernous tooth that must be filled. Space is a canvas on which you paint a compelling picture. Ten words on a single page will often tell a better story than ten pages covered from edge to edge. There's hardly one advertiser in six who wouldn't double the forcefulness of his impression by increasing his space and decreasing his copy. It is really just as easy to fill space as it is to bill it. But the fact of the matter is that most often you are filling it *best* when you are filling it *least*.

It isn't the littered, crowded window that rivets your eye and sends you within to buy, but that window which best sets off the *unit* it would display. And so, in "dressing" your advertising space, be sure to choose the "window man" who knows his art, so that the passerby shall see and in seeing shall be favorably impressed.

White space is rare as radium, and, as in the use of radium, the results depend upon the knowledge of those who employ it. There are two ways of using white space. One is to clutter it with type; the other is to employ it so that whatever is said has one hundred chances out of one hundred of being *seen* and *read*.

Say what you would say—*powerfully*. Say it in the fewest possible words consistent with good sense and clarity. Place it so that it arrests the eye and grips the attention, and then *you will have done your duty by your advertising message*.

Text of an advertisement by the Lawrence C. Gumbinner Advertising Agency, New York City, submitted by Harry A. Lesser to accompany his article on page 91 of this issue. A paragraph sent in by Mr. Lesser too late to be included in the article reads as follows: "This 'black' trend reached such a stage that many newspapers, led by the New York *Times*, have adopted rigorous typographical standards. It is now the practice among these newspapers to 'censor' the typography of such advertisements as do not conform to their standards." See Mr. Lesser's article, appearing on page 91 of this issue

will then exchange places with Buford O. Brown of the faculty at Stanford for the first semester of the fall term.

There is a marked tendency on the part of county local newspapers, weekly as well as daily, to set their advertising rates by the universal agate-line scale. Fourteen agate lines make a single column inch of space. Practically all dailies and magazines use that standard of measurement. Their advertising rates are so high that the advertisers may well insist on the exact fractional amount of space given their copy. Nearly all advertising orders received by newspapers now state the number of lines of space to be used, rather than the number of inches. A fair division of the line rate might be stated in full lines or halves, not quarters, thus: $0.02 a line; $0.02½ a line; $0.03 a line; $0.03½ a line; $0.04 a line. Which would be the exact equivalent of $0.28 an inch; $0.35 an inch; $0.42 an inch; $0.49 an inch; $0.56 an inch. It is not wise to divide the rate into smaller fractions, it seems to us. It is advisable to avoid anything that will create confusion or uncertainty about advertising rates or measurements of space. Make it so plain that the dumbest Dora in an advertising office can understand and figure it, and that the worst bookkeeper in the smallest newspaper office may bill right and collect right for space sold to advertisers.

As good as a course in a very practical school of journalism and printing is the "Style Manual of the California State Printing Office," recently issued by Carroll H. Smith, state printer of California. The pamphlet is an instruction book for state officers and those who order printing done by the department of printing. Included are a chapter on proofreading and correct markings; a table showing the number of words to the page in certain sizes of type; instructions to composing-room operatives; composition style and capitalization, with a long list of words as used in state printing; a page on orthography and another on abbreviations, etc. Punctuation is treated concisely and quite plainly in two pages—and we might all study that section with profit and the hope, long deferred, that we may sometime transmit the science and art to our country and other contributors. The list of compound words is of value. It covers thirty-six pages with four columns to the page!

"There is no better way to get new subscribers and to collect for old ones than for the editor and publisher of a country paper to get out in the field himself at least once a week. You may think you cannot do it, but you can. I guess I have been as busy as anybody in the publishing of a country weekly, but I have done it for years, and I know it brings the best results in many ways." Thus spoke E. E. Taylor, the publisher of the prize-winning Traer (Iowa) *Star-Clipper* at a recent newspaper gathering. And as usual he "said a mouthful." Mr. Taylor has never believed in nor encouraged the "subscription contest" idea. He knows he can beat any half dozen girls in his county soliciting and securing subscribers—and, knowing his people, he is not going to say or do anything to offend while canvassing among them. The best evidence of his success is a circulation of 3,700 in a town of 1,400 people—and that not a county seat.

From the Gibson City (Ill.) *Courier* come some good suggestions for promoting "Dollar Days" by newspapers. The *Courier* promotes such Dollar Days each August and February, getting out very finely printed circular and card announcements to the merchants and other tradesmen of the city some weeks before the sale is to be held. An issue of 4,500 copies is planned for this occasion, with cuts and other embellishments to make it attractive. Business men are invited to take space, and are also urged to offer some real bargains, for this day only, to make the idea popular and permanent. In their preliminary announcements to merchants the publishers promise that no announcement of the Dollar Day will be made in the *Courier* until the preceding week.

Through the National Retail Dry Goods Association and the national organization of furniture dealers a demand is being promoted to compel newspapers to give to these lines the same free publicity and trade-promotion propaganda that the newspapers are giving to automobiles, tires, and radios. The claim is voiced that newspapers are not giving to these regular trade lines a fair share of the style news and other publicity at their disposal.

Typographic Scoreboard

For August, 1929

WITH this issue the first round in what will be a regular feature in THE INLAND PRINTER is completed. *The Nation's Business,* the July issue of which is here analyzed, is the third of the publications which will be regularly considered. In September a late issue of *The Saturday Evening Post* will be covered, in October *Vogue,* in November *The Nation's Business,* and so on over and over again. The quarterly consideration of each of these publications will not only indicate any changes in taste but also what types are favored at the moment for the important advertising, to which considerable thought is usually given. It is understood, of course, that comparison is to be made between subsequent reviews of the same publication, and the desirability of keeping all copies of THE INLAND PRINTER is therefore readily recognized.

As the features to be given consideration in this monthly summary have been emphasized in the two preceding instalments, and should be generally understood, there will be little comment in this and subsequent issues, the reader being left to draw his own conclusions from the tabulations offered.

There were seventy-two full-page advertisements in *The Nation's Business* for July. The number of advertisements dominated by each of these nineteen type faces is indicated by the figure at the end of the line.

Bodoni (including Bold)	15
Caslon	9
Garamond Bold	9
Garamond	7
Bookman	4
Cloister Old Style	4
Kabel	4
Goudy Old Style	3
Scotch Roman	3
Goudy Bold	3
Kennerley	2
Cloister Bold	2
Futura	1
New Caslon	1
Bodoni Book	1
Cochin (monotype)	1
Cooper Old Style	1

NOTE.—Although as a rule the display lines were set in the same style of type as the body, or closely related faces, the display of six advertisements set in traditional romans was in one of the heavy Bodonis or other so-called modernistic faces.

Ads set in modernistic types	22
Ads set in traditional types	50

NOTE.—Bodoni Book is classed as traditional; other Bodoni fonts as modernistic.

Ads set in bold-face types	37
Ads set in light-face types	30
Ads set in medium-tone faces	5

STYLE OF LAYOUT

Traditional	64
Medium modernistic	6
Extremely modernistic	2

ILLUSTRATIONS

Conventional	61
Mildly modernistic	5
Pronouncedly modernistic	3

NOTE.—No illustrations were utilized in three of the advertisements.

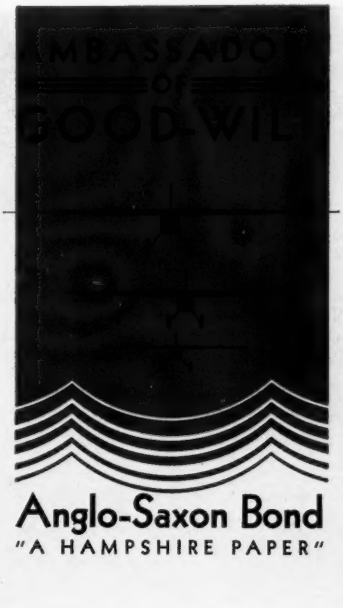
SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

J. CARL HERTZOG, El Paso, Texas.—In the booklet "Built-in Conveniences" you have handled a difficult problem in a remarkably fine way. The exceptional number of cuts, for the most part little more than diagrams, accompanied by a tremendous amount of detailed copy makes the relatively good effect achieved highly commendable. Presswork, particularly on the illustrations in color, is also mighty good. Two features which might be improved are the cover, on which the title is scarcely prominent enough, and the title page, which is rather too "flossy."

DANIEL K. SHORT, Laurel, Delaware.—Considering the fact that you are only seventeen years old and your equipment is very limited—although, when it comes to type faces, that is more frequently an advantage than otherwise—the monthly blotters you submit are commendable. The outstanding fault is the use of too much ornamentation. On those for March and April the decorative border all but nullifies the type matter, which, aside from illustration in some cases, must be regarded the most important item. A glance only is required to show that the blotter for June, on which there is no ornament at all, is infinitely more impressive than the others. It demonstrates the unusual power of white space most effectively and we suggest that you keep it in mind as a model, so to speak. The blotter for May is fairly good, the ornament not being unduly prominent, but the distribution of white space around and adjacent to the several groups of type is awkward. This is not a suggestion that white space should be the same in all parts of a form, in fact, massing of white space is frequently more desirable. However, there should be a purpose behind all unequal distribution, the masses should be where they emphasize important features and there should always be some sense of proportion between the different uneven margins. This is something which requires considerable study and more space than we have here, but the above general statements as to the objectives should direct your thought along correct lines. Presswork is surprisingly good and the colors used are attractive and pleasing.



Title page of folder by The Barta Press, Cambridge, which is not only generally impressive but has added interest for the fact that the airplanes are formed of typographical units

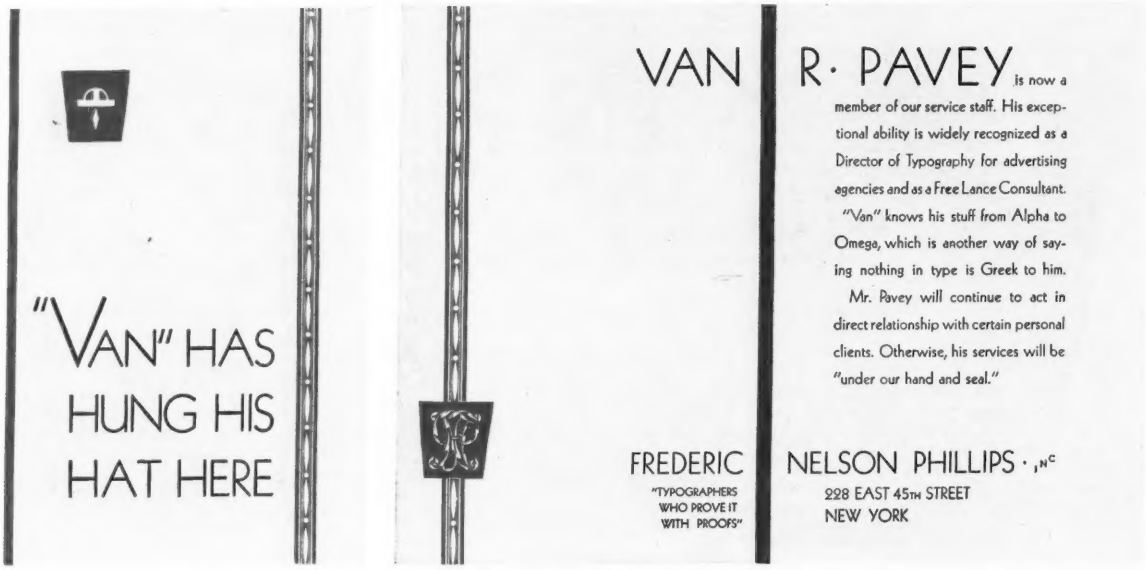
HERBERT CIGARD, Lansing, Michigan.—The work you submit done by pupils in the shop of the Central High School is quite commendable. We regret the card "Dedicating the School" was not printed on rough-surfaced stock, as, while the layout and typography are neat and attractive, the Caslon old style shows to poor advantage on the coated card used. The lines, moreover, are rather too closely spaced, but the size of face used is obviously necessary and you have not been extravagant in the matter of margins, at least inside the border. In view of the amount of space between the rules of the border, in fact, the outer margin should not be reduced. The solution of the problem of getting more space between the lines would depend in this instance on a narrower border, not so much because of the saving of space in the width of the border, however, as because it would permit narrower margins inside and outside of it. The commencement program is neat and pleasing and our only suggestion for improvement, although it is not acutely needed, concerns the title page, the upper group of which is somewhat crowded. It is regrettable that you could not saddle-stitch the "Hand Book," as, being small, the side margins are perforce narrow. Top and bottom margins, however, are relatively much too wide. If the matter had been set a pica narrower measure the margins all around would be brought more nearly into conformity and the altogether too scant open space at the back would be increased. The typography of the cover design is very good.

JOSEPH M. HOWLIN, Canaan, New York.—Typographically the annual report booklet for the Berkshire Industrial Farm, composed and printed by boy pupils, is very good. While the cover is unusually effective as a result of the featuring of a large halftone of a boy, the type matter above is scarcely consistent. Being relatively too small and insignificant, the page is somewhat weakened. Presswork throughout is gray through lack of both ink and impression and the excellence of the type and composition does not, for that reason, show up to anywhere near best advantage. While in most cases the highlights of the halftones are clean, they are not in all; on the other hand, the solids are invariably too gray and weak. The running heads are too small in relation to the text type.

THE HULL PRINTING COMPANY, Meriden, Connecticut.—"Let's Go Fishing, Ray" is an impressive blotter; the illustration and type matter, both of which are good, show to best possible advantage because of the liberal background of white space. It is interesting to note that the "Ray" of the title is filled in, being the given



Letterhead by a printer who develops numerous original ideas



Folder title page and spread by Frederic Nelson Phillips, Incorporated, a leading New York City typographer, which was originally printed in black and gray on white paper

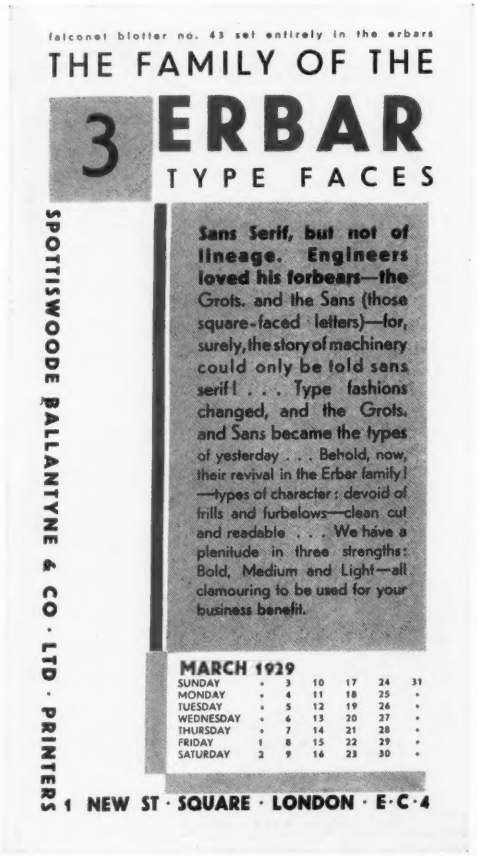
name of the individual recipient. Personalizing advertising continues to be effective and it seems that the idea has added value when applied to a blotter which is ordinarily kept for some time.

McAuliffe & Booth, New York City.—Your "Year at a Glance" calendar is a decided novelty and a useful one at that. In addition, it is designed in an effective way. We would like to reproduce it, but the red would photograph black and where red appears in connection with black there would be nothing but black. In other words, while it is a nice piece of work a reproduction by halftone would give the opposite impression and spoil the effect.

The Holling Press, Buffalo, New York.—It is regrettable that the effectiveness of such interesting illustrations and fine water-color printing should be tempered by eccentric and ugly lettering like the line "Introducing" on the first page of the folder so titled. The illustrations speak class, the paper emphasizes it, and the quality effect of the colors so well printed is wholly admirable. In such company lettering in which letters like "o" and "g" are filled is wholly inconsistent. The new gothic type, Futura, in which the paragraph of text on page 3 is set is clear and legible, also harmonious in technique with the illustrations. Black circles between sentences cheapen the effect, however, and detract from the attractiveness of the type and discourage reading. The same goes for the type face used for the line across the bottom; the spread would have been infinitely better if the Futura had been used for that line.

The Traders Press, Chicago.—Your removal notice is interesting and effective in the sketchy style of lettering employed, which you realize would hardly do as a steady diet. It looks amateurish, but the distinction will carry it through for the one-time appearance.

F. L. Sanford, San Diego, California.—There is interest, of course, in the futuristic treatment of rules and geometrical ornament which feature the card for the Aladdin Electric Company, but the style would be equally well represented if these items were printed in a weaker color. In that event they would not detract so much from the type which, being one of the most illegible and abominable ever brought out,



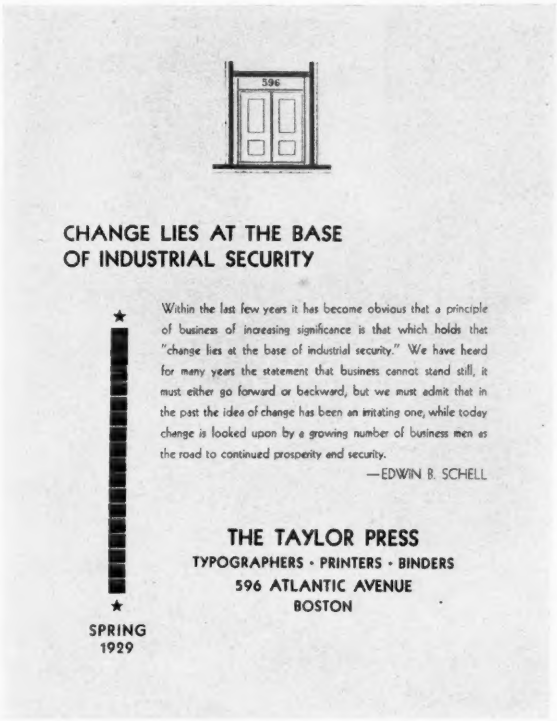
On the effective original of this card the parts which are shown in solid color were green and those which are here bendayed were in red. The items that appear in black were printed in black in the original

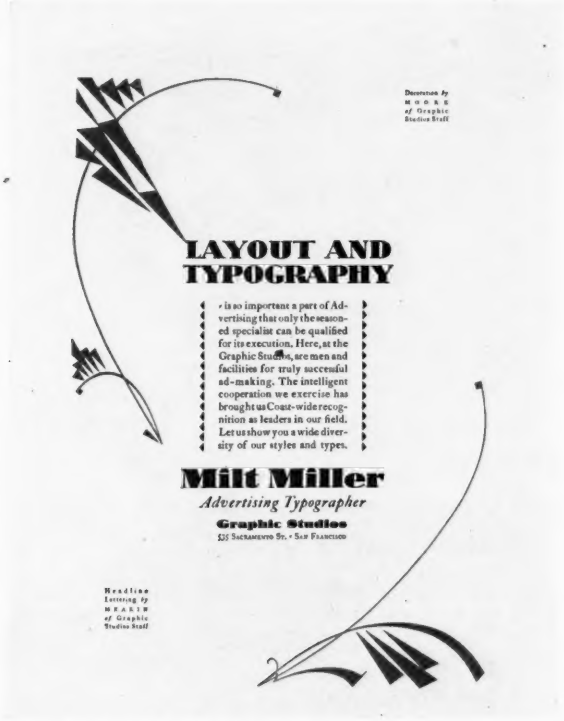
requires every advantage skilled handling can give it to be even readable. The item is pronouncedly of the type that compels attention by reasons of features—mostly shock—which prohibit one from concentrating attention upon it. Attention is important but it is a means to an end, namely to get the eye of the prospect with the object of his reading the matter on which his attention is desired. When attention factors go to the extreme that they cannot be lost sight of, the advertising must necessarily suffer, and that is precisely the case with this announcement. You have gone quite too far and it looks as if instead of the effort being to sell merchandise for the Aladdin Electric Company the object was ambition on your own part to outdo some other typographer in the creation of weird effects.

Gene Geer, Lake Forest, Illinois.—You have done a mighty commendable job on the prospectus, "Lake Forest, the Ideal Small College." The most interesting feature is perhaps the panel ornament used between the different sections of the text matter, particularly since it is attractive in itself, is one of the best of many fine decorative products produced by the American Type Founders Company and harmonizes so finely with Caslon old face in which the text is set. The booklet cannot be passed without recognition of the exquisite taste expressed in the selection of the paper both for the cover and the text. A simple rule panel around three lines of Goudy Old Style makes a fine cover design and printing it in white on the beautiful shade of blue-gray cover resulted in an effect that is not only in thorough keeping with the high-grade school represented but wholly charming in itself.

Tilmon Farrow, Indianapolis, Indiana.—Of the three specimens you submit, all of which are of highest grade, especially in so far as typography is concerned, the brochure "The Orchard School," the cover of which is outstanding in all respects, has the strongest appeal. The effect is delightful.

Harry Armstrong, Detroit, Michigan.—You are doing a very fine job on





Two announcements of different degrees of modernity. The originals of both are 8½ by 11 inches

Craftopics, the publication of the Detroit Club of Printing House Craftsmen. The typographical treatment of the May and June issues is attractive, original, and interest compelling. There is just one suggestion to be made: the tendency to space too widely between words throughout text is not good.

THE GULF PUBLISHING COMPANY, Houston, Texas.—In the production of the new brochure for the Houston National Bank, the name of which constitutes the title, you have done something decidedly outstanding. It impresses by its excellence and size, yet in every detail it is dignified and thoroughly in keeping with the business of banking. In deep brown and gold on light brown stock the cover is delightful and the end leaves on the same color and quality of stock, but of lighter weight, are unusually fine. They are covered with an illustration of an airplane view of the business section of the city, across the top of which, in a separate panel but part of the same drawing, are two pictures of the bank. Here a point arises: would it not have been better to have only one picture of the bank at the top of each end leaf? The duplication is rather monotonous and raises the question of why the two identical cuts alongside? The effect of the end leaves is nevertheless charming, printed as they are in deep brown over a light brown all-over tint background, which gives three values of brown on the page. The first page of text featured by a large and beautifully drawn initial, printed in two blues, red, and black, is impressive and very attractive. Presswork throughout is of the highest order of excellence; in fact, there is only one other thing we do not altogether like, and we are not going to the point of saying it is a pronounced fault, that is the great strength of the initials. The large Cloister initials used are black, and printing them over a base plate printed in blue makes their tone decidedly stronger than that of the Kennerley type of the text. We do not, of course, advocate that initials must be the same tone value as the type, although the effect is more pleasing when they are. Furthermore, there is no need of emphasizing initials any more than their size and character do; they are stronger even though in plain type of the same style as the body. We believe you will agree that a little at least of the book's charm and the satisfaction you feel over its execution is taken away by the pronounced character of the initials. This weakness should be avoided.

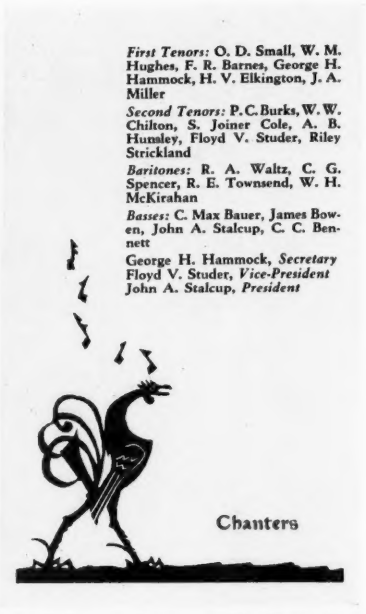


A striking layout, the title page of an impressive mailing piece executed by The Barta Press, Cambridge, Massachusetts

OXFORD PRINT, Boston, Massachusetts.—"Buttons to Push" is a striking and altogether unusual book, lettering on the cover and the title page being decidedly characterful. The title page, furthermore, is unusually well designed. We like the striking color combination on the cover, bright green paper on the sides and strong purple over the hinge, with the title in black on a gold label, but feel the end leaves clash somewhat with the cover and tend to make the effect a little gaudy. The unusual strength of color characteristic of the cover is sufficient to make the item effective and thoroughly modern, therefore end leaves of green would not only be more harmonious but keep the item sufficiently impressive, while leaving a better taste. All in all, however, it is one of the half dozen most impressive items of printers' advertising we have seen in a long time.

JOSEPH REIDY, Washington, D. C.—Of the four arrangements of the wall card "Dedicating the School" we like best the one set in Caslon. The ornamentation is attractive and except for the fact that the initial is rather too large does not detract from the type while doing what ornament should do, that is, enhance appearance. The lines of type are quite solid, as you will note, which is one of the disadvantages in the recut versions of William Caslon's masterful roman. While it is perhaps all right to





Cover spread (front and back) and a representative inside page from a program booklet that is unusual in several respects. The illustrations were printed direct from wood blocks cut by George Autry of the shop force of Russell & Cockrell, the printers, Amarillo, Texas, in strong red and black on bright yellow onion-skin paper. Printing was done on one side only, the pages being folded French style. As a finishing touch of distinctiveness the booklet is tied with a red cord

set the first line of the title in roman capitals and the other in italics a size or two smaller, as you have done for the effect, nevertheless it seems that the word "Dedicating" is less important if anything than "School" and that if one is to be emphasized it should be the latter. There are several faults to be found with the one set in Kennerley. The matter of shape is not what it should be, the groups of type and other parts running contrary to the proportions of the page and creating an effect lacking in unity. Unity is one of the essentials of good design. The colors, red, brown, and light blue, give the item an effect of gaudiness that is not in keeping with its character otherwise or consistent with the nature of the copy. While the handling of the one set in Old English is interesting as respects design as a whole, it is frightening to think of reading it. The inherent illegibility of the individual letters is aggravated by spacing between words and sometimes between letters, and more especially by the pronounced solidity of the effect. The appearance of the page as a design would be improved if the panel at the bottom that contains the author's name were made narrower and the main group were lowered somewhat in the interest of margins around the top. In view, too, of the panel at the bottom it would have been a good idea to omit the ornament which finishes off the type mass. The other form, set in condensed Cheltenham Old Style, is out of date. Tint blocks and rule panels around the initial, which in this case is too far from the first line of the text which it starts, are relics of the hoop-skirt age. The effect is cheap and tends to draw attention to non-essentials; it suggests a frame that submerges the picture that by furnishing an appropriate and accenting background it is supposed to set off to better advantage.

HIGH SCHOOL PRINTING DEPARTMENT, Tulsa, Oklahoma.—The "Tom Tom" for 1929 is one of the handsomest and best executed high-school annuals we have seen. Typography and makeup are outstanding, but the most gratifying feature is the very exceptional presswork. The flexible binding has every earmark of quality and the embossed design is excellent.

THE BLACKBURN PRINTING COMPANY, Williamson, West Virginia.—We are not in the least surprised to learn the series of blotters, examples of which you submit, brought results. They are sensible in layout, set so one can read them, and yet by intelligent display and the impressive use of white space they are effective and attractive as designs. Furthermore, the colors are in excellent taste and illustrations, where used, are very good. Your letterhead and envelope emphasize the effectiveness which results from the right combination and proper handling of Old English and a good roman, and the blue and black on white paper make a color combination that is not only impressive but thoroughly agreeable. Presswork, like the composition, is of very high grade.

MOSER & KOTINS, Utica, New York.—We commend you sincerely on the excellence of the sample book of Ravenna Text produced for the papermakers, Knowlton Brothers. The paper is excellent and the range of pleasing colors, accented by beautiful texture, affords an altogether delightful background for the unusually interesting typographical designs used as samples. Most of them are reasonable expressions of modernistic handling. The colors used in printing are excellent and the presswork is of the very highest standard.

SAMUEL KATZ, Denver, Colorado.—Our sincerest compliments are tendered you on the de



Spread of effective folder by the Early-Freeburg Company, Memphis, Tennessee



THE MAN who asks six successful Rochester printers to figure on a job, knows well enough that their production costs are about equal.

He also knows that when he compares the estimates submitted by these six printers—estimates based on exactly the same specifications—he will find a price variation of from 25 to 50 per cent.

Which leads to the obvious assumption that the printer with the low price is insane, or the printer with the high price a highwayman of purest ray serene.

NEITHER of these assumptions is correct, however. Investigation will disclose the fact that all six of these printers are reputable and well-to-do citizens. They live amid the various embellishments of civilized life and treat themselves to good homes, good cars, and the other refinements of existence, including a pot shot at the stock market.

"How come," asks the man who buys printing on price, "how can they afford it?"

THE ANSWER is clear and simple. The printing buyer gets exactly what he pays for. If he buys a $100 job for $75, he gets just $75 worth of printing. Successful printers aren't giving anything away. They operate on a business basis—try to deliver fair value for each dollar they take in.

THE SIX prices secured from as many printers reflect just one thing of importance to the buyer and that is the attitude of mind with which the various printers have approached his problem.

One of them needs work—figures that the low price will win—that he will turn out a job that will "get by." He puts in the low price.

Another one sees in the specifications a chance to turn out some *real* sales literature. It will require thought and care, and time and money. He puts in the high price.

The remarkable thing about these prices is that the high price may, conceivably, be the cheapest for the purchaser. It is a well-demonstrated fact that *results* are what determine the cost of advertising printing and the only printing bargain that can be bought is the one that ropes in enough orders to render the bill negligible.

INSTEAD of attempting to discover how *little* a printer can contribute to your sales effort, why not let him show how *much* he can do? This is what we're interested in showing. Our number is Main 4680. There's always somebody hovering hopefully near the phone.

Canfield & Tack, Inc., Rochester, New York

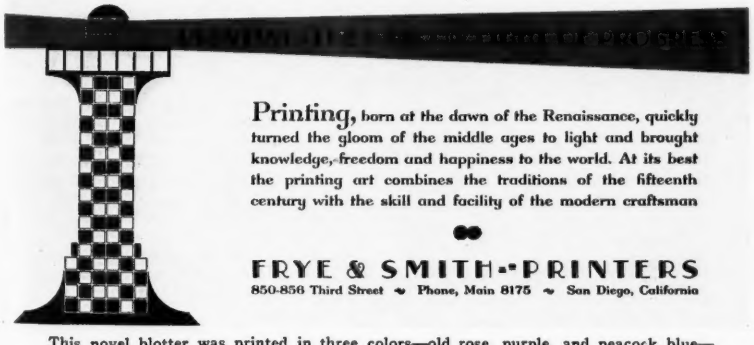
Cover and third page of an interest-catching four-page folder by Canfield & Tack, Incorporated, Rochester. The text convincingly explains the relationship of quality and cost in buying printing. The cover was printed in black against a deep-yellow background

luxe excellence of the booklet "Max David Neusteter." While thoroughly dignified, as the character of the item demands, which applies to the type, its handling, and the paper stocks inside and out, there is pronounced effectiveness in the result which the blackest Bodoni or the gaudiest and strongest colors can scarcely be said to equal. The truly excellent piece of work like this booklet, a rarity by the way, is just about the final word when it comes to making an impression upon the reading public.

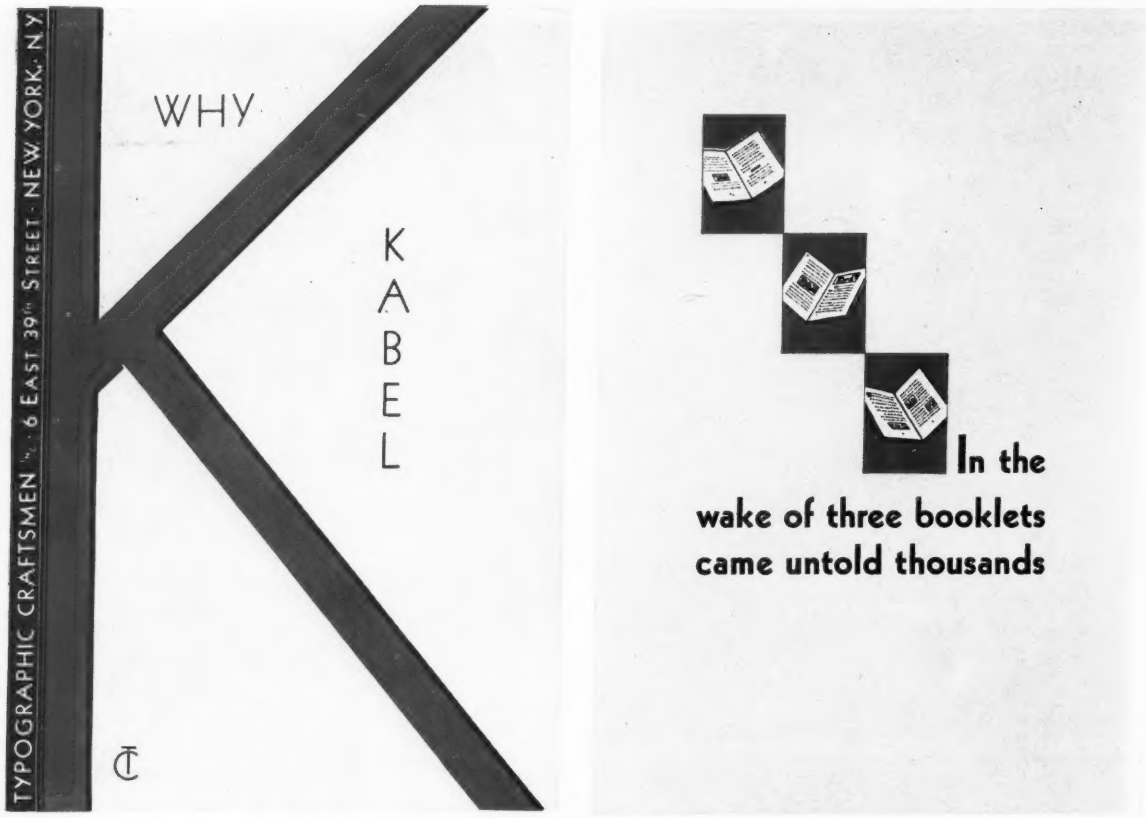
THE CRITERION PRESS, Chicago.—Probably most attractive and impressive of all the specimens you submit are your monthly calendar cards with easel back, which in a general way are the same for all months except that the illustration combining the hand-lettered name of the month and the color scheme is changed. The handling in all respects is excellent. Your blotters are unusually impressive and demonstrate how with color, distinctive layouts, and graphic display essentially modern effects are obtainable with such type faces as Cloister Bold. The most beautiful item in the package, though it is hard and probably unfair to draw distinctions between items of such uniform excellence, is the blotter "Does Your Advertising Reflect the True Character of Your Business?" beautifully printed in red, black, and gold. We suggest, however, that the name line on this one piece is rather too weak. Presswork measures up to the standard of layout and typography.

RUE PUBLISHING COMPANY, Denton, Maryland.—While the folder "Eight Years After" cannot be considered a bad piece of work, by no means the most was made of the opportunity to do an especially good one. The main display of the title should have been moved to the right by all means and centered over the other display below it. The subtitle "A Modern Drama," etc., should have been close to the main title with the oak-leaf ornament and the open space it occasions just above the signature, which should be printed in black considering that the rules are in color and that two items of color should not come together as they do in the form as printed. The two faces of type on the inside spread do not harmonize, and in view of the small size of the face in which the text is set and the liberal amount of white space we consider that it should have been set in a larger and more readable size and related to the headings, or the headings set in some modern face that would harmonize with the text, in which case the type on the front should conform, as a title page in old-style should not introduce a folder otherwise set in a modern letter.

CHALLENGE PRINTING COMPANY, New York City.—If the colors for the items that are overprinted with type were somewhat weaker or the type stronger the interesting cover of the souvenir book for the Fordham Square Club would be much better. As it is, there is a decided effect of confusion due to the pronounced character of the illustrations of envelopes forming the background in relation to the type matter, which should stand out more clearly. The page border on the text pages is also too pronounced, and we suggest as a better one plain parallel rules of one-point face printed in the blue. Distribution of white space in the advertisements is not often all it should be, there being as a rule an excess of it up and down. Take the Wolf page advertisement as a case in point. The matter should have been so laid out as to require more and also shorter lines so that there would not be the vast expanse of white space present at the top and bottom. In like manner text matter on the initial page of text should have been set in a narrower measure, leaving more margin at the sides along the border and taking up some of the excess up and down. The combination of the old-style of Italian extraction and the Bodoni in the advertisements is also rather unpleasing. Program advertisements—usually just the name, address, and line of business of the advertiser—are difficult to handle effectively, but if attention is given to the harmony of type faces, and particularly the distribution of white space, very good effects are possible to achieve.



This novel blotter was printed in three colors—old rose, purple, and peacock blue—and the stock was of a light-blue tone

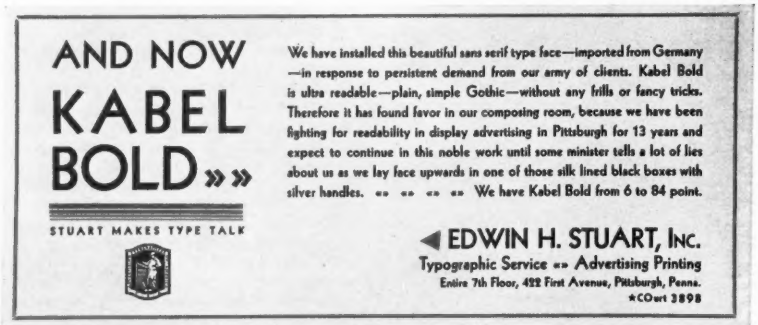


Two unusual and effective title pages produced by the Typographic Craftsmen, Incorporated, New York City, and the Carlstrand-Rook Company, Chicago, respectively

RUSSELL & COCKRELL, Amarillo, Texas.—The items of novelty advertising you submit, while not high grade typographically, are none the less effective, and in competition with standard publicity should make the stronger impression because of the unusual interest aroused. Most clever of the items is possibly the pair of ear muffs cut out to shape from red bogus bristol and contained in an envelope which bears among other printing the words "One Set of 1927 Model Natural Gas Shock Absorbers." The small booklet "Some Objections to Amarillo" is an adaptation of the idea of a booklet the inside of which is made up of blank pages. On the first inside page, however, there is in this case some printing to the effect that there are no objections to the town in your opinion, and asking recipients to list what faults occur to them on page 37. One catch in the thing is that there is no page 37 in the booklet. We regret the title on the cover design of this booklet is set in Cheltenham Bold Extended, then heavily underscored and decorated with rectangular ornaments. If the title were set in an attractive bold-face without rules and with perhaps just a single attractive ornament it would be no less impressive and considerably more attractive than it is at the present time.

LEON FRIEND, New York City.—The May issue of *The Magpie*, student publication of the DeWitt Clinton High School, is full of character, although the pronounced cubistic decoration by which it is featured is of a type that is very offensive to many. Ordinarily speaking, the initials are too large, but as each letter is worked up in connection with an appropriate illustration the size was possibly necessary. We believe also that a somewhat heavier type face would have been more consistent with the character of the modernistic illustration and decoration, the Kennerley being not only too light but too traditional in form to work to best advantage with the black decorative features. Spacing is too close around the headings and at the start of the different articles underneath. Possibly the cleverest feature is the decorative running head that carries the name of the publication, which instead of appearing across the top of the page is at the bottom. The page numbers are in rather large figures at the outside end of this panel, which is somewhat more than one-fourth inch high. We note that in one instance at least the final short line of a paragraph appears at top of the page. Margins are excellent, and the green eggshell paper contributes measurably to the outstanding character of the item. The Superior Printing Company has done a remarkably good job on the presswork.

WILLIAM G. JOHNSTON COMPANY, Pittsburgh.—While the layout, typography, and printing of the series of folders advertising the line of airplane hangars manufactured by the H. H. Robertson Company are attractive, expressive, and impressive, as would be expected, the general idea of their distribution and use is even better. Mailed presumably at different times and covering one strong feature of the structures after another, they are punched for binding and an attractive binder of bright-red heavy cover paper furnished for thus keeping them together, the binder having an extension index tab for convenience in filing. The series of mailing pieces is thereby made of permanent value to the advertiser, as the pieces will undoubtedly be kept and be of great reference value to the recipients. The outstanding feature is the excellence of the artwork, the cover design in three colors being unusually striking. Presswork is of best grade.

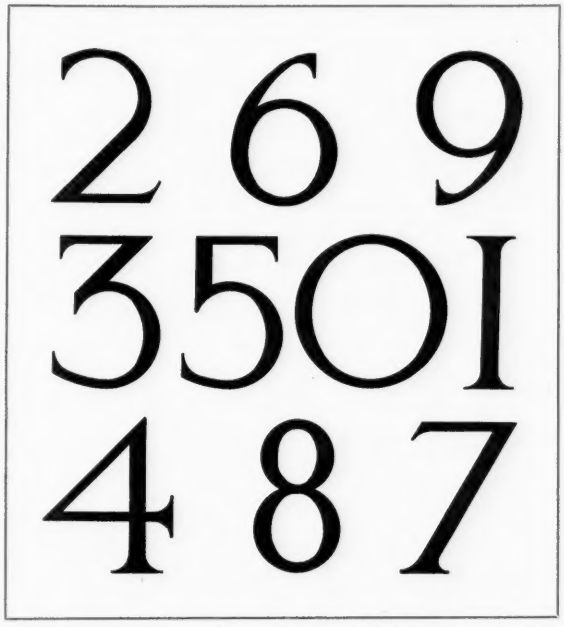


Stuart makes one of the new gothics talk effectively

The Roman Alphabet and Numbers

By **ROBERT L. COOK**

THE recorded history of alphabets quite naturally commences with the invention of the alphabets themselves, and so we may believe it was the Phenicians who contributed the original phonetic letter-forms to the world. From Phenicia the Greeks inherited this most valuable device; altered it, added to it, deleted from it, and passed it on to Rome. Likewise Rome adopted the marvelous orders of architecture from Greece and contributed to architecture the invention of the arch, but otherwise the orders of architecture were not refined under Roman usage—in fact, the tendency was rather in the direction of coarsening. Not so, however, with the Roman development of the alphabet. As did the Greeks with the characters which they had borrowed from Phenicia, so did the Romans with the Greek alphabet: they changed some forms in shape, to others they gave different phonetic value or sound, several (including the dipthongs theta, csi, phi, chi, and psi) were dropped completely, and a few new forms were invented. So, prior to the birth of Christ, a net balance of twenty-three characters remained. But the number of them, or the amount of alteration, is of small consequence: the wonderful accomplishment of the Romans was the perfection of design, and the exquisite refinements which marked the course of their development.



These characters show the application of principles of Roman lettering to the design of Arabic numerals. Free ends are terminated with serifs or semiserifs

Convincing evidence of the perfected development of the classic Roman letter-forms may be found in the inscriptions occurring upon the two great Roman arches. The arch of Titus, erected in the first century, A. D., and the arch of Constantine, built in the fourth century, are inscribed with characters all but identical—a record at the time for sustained types of alphabetical characters.

Since the days of classic Rome there has been but one period of art that has offered a generally acknowledged improvement in the design of letters. That period, following the well-organized schools of uncials, black-letter, gothic, etc., and followed by others whose name is legion, was the period of the Renaissance as it was expressed in Italy, for the most part lettered upon the tombs of fine-grained marble, which material lent assistance to the chisels of the skilful artizans.

The phrase "generally acknowledged improvement" is used advisedly and without intended disrespect to any designer of alphabets of any age—past, present, or future. It is merely the writer's thought that, in the matter of letter-forms, as also with paintings, they cannot establish themselves in the classification of that which is fine except after the acid test of years. It is so with music, with literature, with architecture, and with all the arts. Even history itself does not become "generally acknowledged" or authentic until it is seasoned with years of scrutiny.

It is interesting to note the concurrent influence, each upon the other, of letters cut in stone and those which are pen-drawn, the latter term quite naturally including type faces as well. Witness the system of shading of the various characters, which is obviously the natural result of facile penmanship (to which emphatic reference will be made later on in this discussion). Although of undoubted pen origin, yet this system of shading—the heavy and light bars of our letter-forms—is meticulously observed in the lettering of stone. On the other hand, the details which were the natural evolvements of cutting letters in stone still govern the design of respectable pen-drawn characters. For instance, the serif, we are led to believe, came about through the practice of the ancient letterer, who scratched guide lines with his chisel, eventually emphasizing them as terminations of the vertical bars, and, liking the effect, extending the treatment to the termination of horizontal bars as well. These serifs, although of stone-cut origin, are a fixed detail of pen-drawn letter-forms that exists even to the present day.

While the foregoing comments are germane principally to the majuscule or capital letters, nevertheless except for their comparative recency—the minuscules or small letters inspire similar thinking. The oldest of the lower-case forms are infants as compared to the Forum letters of Rome. The fonts of Caslon are less than two-thirds the age that intervened between the lettering of the arches of Titus and Constantine; and yet, with all their faults, we are still reading Caslon (very slightly modified) in our books and newspapers.

Of the more recent letterists—Morris, Bradley, Goodhue, Rogers, Goudy, etc., to mention a few—it may be said that their efforts are not only most interesting, but also admirable. Also, it may be said in frank fairness that if, two hundred years hence, the type font of any one of these letterists or of some contemporary is being perused by the reader of THE INLAND PRINTER or some other well-printed book, it will be because that designer's work was better than the others and, what is more, better than that which we now hold before us. It seems so safe to predict two hundred years ahead that we may venture a guess that what we—rather, what they—will be reading will not be the design of any one man. If it takes more than two swallows to make a summer, it is quite apt to take more than one man to make an alphabet.

In a recent contribution to this publication Dr. Holden, in scholarly fashion, complained of the lack of uniformity in the characters of the Roman alphabet. The doctor is a constructive critic, as is evidenced by the studious designs with which his article was illustrated. Yet the present writer, also a student of lettering

discerns a distinct charm in the variety of the Roman forms. The appreciation has been well expressed by William A. Mason in his exhaustive book, "A History of the Art of Writing," as follows: "The Roman letters in their extreme simplicity and extraordinary mutual differentiation contain within themselves the elements of their popularity and widespread adoption."

It is to be hoped that a fairly good case has been established in the cause of continuing the use of Roman letters, modernistic tendencies notwithstanding. The only apparently permanent important change which we of latter days have made in the Roman alphabet is the system of notation. We need but set ourselves an example.

CXXIII plus DCLXVI equals
DCCLXXXIX

Bearing in mind the ancient admonition, "When in Rome do as the Romans do," we may yet hope that they will not do arithmetic with Roman numerals and expect us to do it so also. Somehow one would prefer calculus or some such simple problem involving the fourth dimension. With "123 plus 666 equals 789" so much simpler, it is small wonder that the Roman numerical system was disinherited and its Arabic third cousin adopted.

"No true alphabet can be found in use today by a people who has originated it," says a bulletin issued by the National Geographic Society. With us this is also true of our numerals; and, what is more, the Arabic numerals and the Roman letter-forms are as foreign to each other as they are to us. In all the years since their adoption these Arabic digits have never become coalesced, nor does any serious effort appear to have been made in that direction by any one at any time.

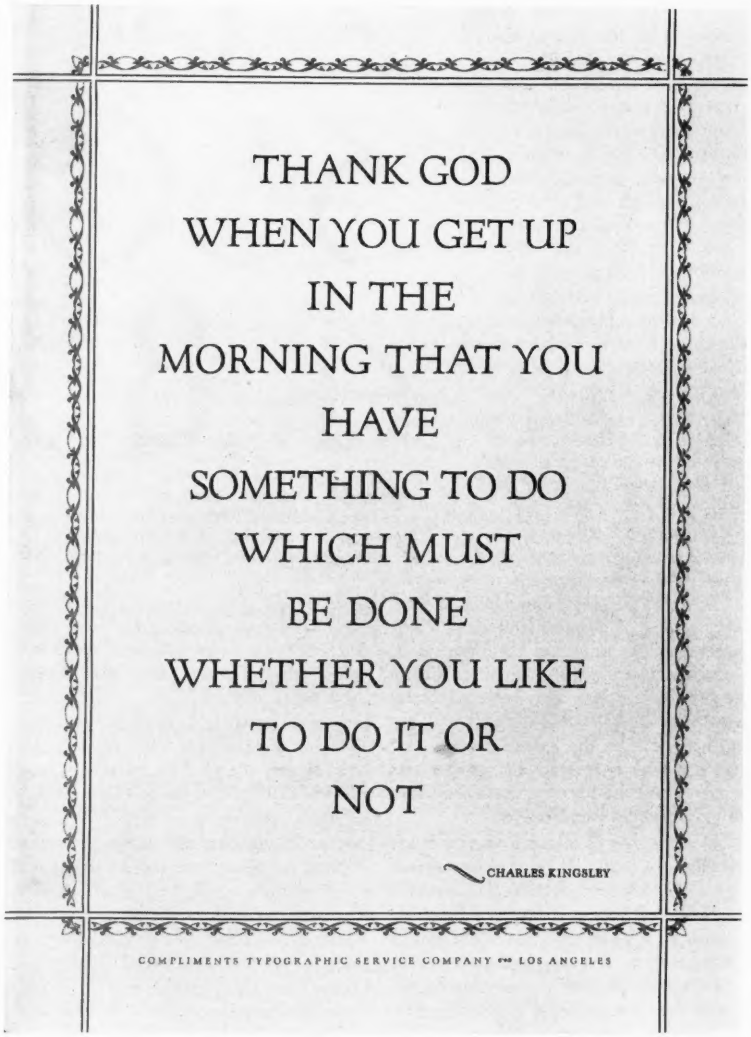
True, as Dr. Holden observes, they are not particularly disturbing when used with the lower-case letters, since both are rather cursive in character, though this comment refers only to the ascending and descending portions. The doctor's plaint is against using them along with the caps, with which thought the writer is in full accord. Amputation of the ascending and descending appendices is to be recommended. If this be mayhem, make the most of it.

Of the ten numerical characters, only the cipher appears in harmony with the letter-forms. Apparently there wasn't any other way to design it, except like the Roman letter "O." In some type fonts the figure "1" is designed like the Roman "I," but more often appears with a serif at the base and a quirk at the left top. Since the Roman numeral "1" was identical with the Roman letter "I," it would seem logical to retain its form in all cases.

The characters illustrated are by no means offered as perfected forms; their purpose is merely to exemplify the applied principles of Roman lettering to the design of the Arabic numerals. In general, a degree of uniformity has been attempted; ascenders and descenders are eliminated, which is not radically new. However, the shading or arrangement of heavy and light bars is widely different from that which obtains in our present-day usage, though, since it conforms strictly with the laws which for more than two thousand years have governed the shading of the Roman characters, it is felt that the numerical forms in common use, rather than these which are illustrated, need to be defended. Another change, or rather a reëstablishment in their proper place, is the practice of terminating all of the free ends with serifs or with semiserifs.

An effort toward simplification and uniformity has been made in the figures "2," "6," "9," "3," and "5," the round portion or body of each being constructed upon the same radius. This is in conformity with the practice of constructing the round letters of the Roman alphabet, "C," "G," "O," and "Q," all of which have a common radius. Since there is not a single instance to be found in Roman characters where a horizontal bar is shaded, there seems to be no authority for shading the horizontals in the "2," "3," "5," and "7," or in the "4," as is sometimes done. The upturned serif of the "5" also is without precedent, while the "8," composed of the superimposed "o"s, seems more Roman in feeling than the more common method of continuing the free ends of an "s." The "7," as illustrated, follows the Roman law governing the "Z," minus the lower horizontal, and borrows its serif treatment at the base from the "A." The "6" and "9" are invertible and, like the "3" and "5," are terminated with half-serifs, rather than in a nondescript taper or an "eye."

That the forms illustrated can be vastly improved is beyond question. That they may be received as matter for thoughtful consideration is to be hoped.



Wall card produced by the Typographic Service Company, Los Angeles

WERNER HELMER



HIS WORK IN TYPOGRAPHY

The craft of typography in America is being practiced by many men of European origin. The once solemn business of printing and publishing is being enlivened and enriched by the contributions of these artists who have striven so arduously to come and work here.

Werner Helmer of New York is doing fresh, interesting, and colorful work with types and typographic ornament. Taste and invention are combined in his method of expression and the results here shown in the following seven pages merit attention and study.

Now independent and artistic adviser of the Van Rees Press, New York, Mr. Helmer is able to work for many publishers. He has recently said that while he likes very much to do the designing of books and wrappers, his interest is turning more and more toward the commercial and advertising fields. WILLIAM A. KITTREDGE.

Born 1897 in Brunswick (North Germany). High School. Bookseller apprenticeship as basis for the publishing career. One year at the publishing high school in Leipsic. Specialized in manufacturing. Two years in Vienna; five years in the Insel-Verlag, Leipsic, the most famous German publishing concern. Late in 1925 came to New York. Book designer for Knopf from 1926 to 1928.

Mortal Men

NOVEL BY
BURNHAM CARTER



1929

NEW YORK

ALBERT & CHARLES BONI
PUBLISHERS

Van Rees Press

Book Manufacturers

Specimens OF TYPES

508 WEST 26TH STREET
NEW YORK



Van Rees Press

COMPLETE BOOK MANUFACTURERS

508-534 WEST 26TH STREET

NEW YORK CITY

VAN REES PRESS

COMPLETE
BOOK MANUFACTURERS

518-534 WEST 26th STREET

ART BOOKS

LIMITED EDITIONS

COLOR PRINTING

NEW YORK CITY

EDITORIAL

by H·L·MENCKEN

which appeared in

the DECEMBER 1928 *number of*

THE AMERICAN MERCURY

WITH THIS ISSUE THE AMERICAN MERCURY COMPLETES ITS FIFTH YEAR.

Its friends, no doubt, will be glad to hear that it comes to this interesting age in the best of health, and with every hope of afflicting the right-thinking for a long while to come. It has paid off every cent of the capital invested in it, it has no debts, and it is showing a profit—not large, but still safe, steady and sufficient. Its circulation has now gone beyond that of any save a few magazines of its class, and its readers show a charming disposition to stick to it, so that the turnover is small. That portion of its circulation which is represented by annual subscribers continues to grow, both absolutely and in relation to the total monthly sale. Its advertisers, having discovered by experience that it reaches a class of readers who want things of merit and are able to buy them, patronize it faithfully, and many of them increase their bookings of space. In brief, the position of the magazine is sound and satisfactory. It does not presume to rival *True Stories* or *The Saturday Evening Post*, but within its own field it is well fortified, and the hopes of those volunteer morticians, who have so often announced or predicted its failure seem doomed to disappointment. Several flattering but naive imitations of it have appeared, and it has obviously influenced the format and contents of more than one of its elders, but so far there is no sign that its readers fail to distinguish between the simon pure article and the second best.

The basic programme of the magazine continues to be as it was at the start. Its appeal is not to the great mass of Americans, but to the minority which stands clear of the prevailing national superstí-

Dialogues & Monologues



HUMBERT WOLFE

Mr. Wolfe writes here to a large extent, though by no means exclusively, of the books and men of letters of our own day. The background that he draws upon with so sure a knowledge is the whole of English literature.

These are the titles of the essays: The Craft of Verse, Public Servants in Fiction, English Bards and French Reviewers, Modernism in Verse, The Difficulties of the Poet, George Moore, "Drum."

ALFRED·A·KNOPF PUBLISHER·N·Y·

O RARE BEN JONSON

by BYRON STEEL

THIS book presents more vividly than biography and more particularly than fiction a portrait of the Jonson who left on record sixty-four years of sublime selfishness and hilarious generosity, ribald adventure and peaceful domesticity, extravagant wealth and contemptible poverty, glorious conceit and politic self-abnegation. Mr Steel possesses the insight and trenchancy to convey the uniqueness of a person whose life itself was worth more than its product.

Alfred·A·Knopf

Publisher·New York

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helmer

BOOK DESIGNER & TYPOGRAPHER

1049 EAST 15TH STREET · BROOKLYN · N·Y

THE BAUER
TYPE FOUNDRY INC.



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VAN REES PRESS

COMPLETE BOOK MANUFACTURERS
- 518-534 WEST 26TH STREET
- NEW YORK CITY
- TELEPHONE · LACKAWANNA 9730

GERARD VAN REES

RICARDA HUCH

VICTORY

TRANSLATED
FROM THE GERMAN BY
CATHERINE ALISON PHILLIPS



New York · 1929
ALFRED·A·KNOPF

YOUTH RIDES OUT

by

BEATRICE KEAN SEYMOUR

One must be venturous and fortunate:
What is one young for, else?
PIPPA PASSES



1929
ALFRED·A·KNOPF·NEW YORK

INSEL-VERLAG

FERNRUF 22295 · 24678 · LEIPZIG · KURZE STRASSE Nr. 7

DEN ..... 192.....

HANS CAROSSA

RUMÄNISCHES TAGEBUCH

„Das Kriegstagebuch eines Arztes, der zugleich ein wirklicher Dichter ist; ein Buch voller Schönheit und besinnlicher Weisheit; ein Buch der Jugend im Tonfall gelassenen Maßes, ausklingend in einem Hymnus des schönen Lebens."

(Kölnische Volkszeitung)

IM INSEL-VERLAG ZU LEIPZIG

When Your Printing Prospect Says to You, "We Have No Money for Advertising"

By **HERBERT KERKOW**

WHAT does the printing salesman do when the prospect says he admits the value of direct-mail advertising but has no money with which to advertise? Next to competitive bidding perhaps the greatest curse of the printing industry is the prospect who, in answer to the printer-salesman's solicitation, slips out a statement that there is no advertising money.

I have been on both sides of the fence. I have sold advertising space in a publication. I have purchased advertising space in publications. I have sold advertising for a regular advertising agency and have bought the services of an agency. Likewise, I have both bought and sold printing and direct-mail service. In my selling experience I have found no greater obstacle than the no-money-to-advertise hurdle.

There is only one time when the salesman should accept at its face value the statement that the prospect has no money with which to advertise. This is the occasion when the salesman can see that the prospect is not financially safe. However, he had better get the judgment of his credit manager before he accepts as final his own judgment. There are plenty of failures every year, with, as I understand it, more than six thousand a month.

On the other hand, according to the estimate of Bruce Barton, more than one and one-half billion dollars was spent for advertising in 1928. Certainly this expenditure represents a sum that advertisers all over the country are betting on the profit of spending money for advertising. Quite naturally most of the companies that spend a lot of money in advertising have a definite idea as to what their advertising money is expected to get for them in the form of tangible business or good will on which they are able to realize.

The other type of advertiser is the fellow who somewhere in his past experience has been convinced that advertising will pay. He is the type of advertiser who, when business is going good and profits are rolling in, chances some of these profits and takes a flier in advertising. His attitude toward this expenditure is that it is a charity offering to the god Success.

When business is bad this type of advertiser can't see any money in the treasury to offer as a sacrifice, as he considers it. For some unaccountable reason he has never gotten it into his head that advertising is not done merely because a publication salesman or a printing salesman one bright day calls upon the advertiser and urges him to advertise, but that advertising, if properly done, pays very handsomely, as the huge amount that was spent last year might indicate.

The no-money-to-advertise prospect can be brought to see the light if handled properly by the salesman. To educate a person of this type so that he will eventually give the salesman business cannot be done with one call; nevertheless the efforts are well worth all the time the salesman would need to work up such a prospect. In tackling this prospect the salesman must assume that the prospect knows nothing whatsoever about advertising and must put him through the elementary training.

Putting such a prospect through the A B C of advertising is comparatively simple if the printer-salesman will follow this method: First of all secure the producing cost of a unit of manufacture. Have the prospect estimate the advantage that an increase in production will make upon the cost of such an article. In other words, through the fact that overhead remains the same and raw materials can be bought cheaper in larger quantities plus the advantages of mass production, two thousand articles, for instance, are more cheaply produced than one thousand. Then if the manufacturing price is $1.00 apiece on one thousand articles, the second thousand could, for instance, be made for $0.90 apiece. Right here is $0.10 an article to be devoted to a direct-mail campaign.

However, every manufactured article has a selling cost. Let us assume that, including the profit to both the jobber and the retailer, the selling cost on a $1.00 article is $2.00. This selling cost takes care of the advertising, which of course varies with the type of business, but for convenience let us say that it is $0.20. Now the manufacturer makes a profit on an article that costs him $1.00, and that he sells for $3.00; and $0.20 of that sum he has spent in advertising. If he doubles his production, referring to our figures above, we see that he can spend the extra $0.10 saved by volume production and add it to the $0.20 normally spent for advertising, making a total of $0.30 apiece with which to get a thousand extra sales. The extra sales will double his profits.

The prospect would have to be pretty stupid not to follow the printer-salesman's logic up to this point. Of course the printer-salesman will find some prospects who will not be able to give him the present manufacturing cost or the advantage accruing to larger volume. But for those that can, the process continues thus:

The $0.20 to secure an individual extra sale can be spent in many different ways, depending upon the list to be reached and the percentage of expected returns. Naturally returns on direct mail vary for different types of businesses all the way from 1 per cent to 10, and sometimes more, though rarely. Compared with usual results received from mailings to sell similar lines the printer-salesman can set up a necessary percentage of returns. Then with a list established either by himself or the prospect it is simple to divide the list by the percentage of returns and then the money to be spent to secure each new sale. With this new figure the printer-salesman has the amount of money that can be spent on the mailing or mailings. Knowing his printing and mailing costs it is a routine matter to lay before the prospect a plan of a campaign to secure sales at such and such a cost apiece.

Brevity Works Like Magic

A LONG-WINDED *circular message does not have much chance in this busy age. An unread message is almost a total loss. The fine art of getting the message to ring the bell in the recipient's mind consists of saying much in but few words. Our color-background postal cards are always brief, cannot be otherwise, and put the message over with a click.*

Copy on the reverse side of a government postal card issued by the Herbick & Held Printing Company, Pittsburgh. It was printed in black against an attractive and striking decorative background in colors

If the printer-salesman has done his job well up to this point he has control of the situation in that he has been able to guide the prospect in correct thinking about the power and potentialities of direct mail, and, as any salesman knows, having control and guiding the prospect's thinking are the major part of the selling job. Approaching the prospect in this way is the best attack the printer-salesman has at his command. This approach is creative selling and eliminates competitive bidding in almost every case. This approach makes the salesman a counselor to the buyer, not merely another order taker.

Another method of getting the prospect to advertise is through a different approach. Every worthwhile prospect has at least one sales problem that worries him particularly at the moment. Let the printer-salesman go to his prospect and ask him point-blank what problem in his sales or advertising is particularly important. Maybe he wants wider distribution, more dealers. Or perhaps he is having difficulty in bringing customers into his dealers' stores. Maybe more jobbers are wanted —better jobbers. Perhaps he is selling his product through hardware and electrical-supply dealers and wants to tackle the industrial field. The prospect might be a seller of raw materials and in opening new warehouses wants to get them known to the trade quicker. The prospect's national advertising campaign may be wanting an emphatic presentation to his dealers. The ramifications are endless. Each prospect has at least one of these or similar problems that appears all-important at the moment, and right at that point is where the printer-salesman can be of help to him and in turn of help to himself.

When the printer-salesman approaches the buyer in this way he disarms him. The printer-salesman is not a mere peddler of printing. Rather the printer-salesman is a counselor sitting in with the prospect on his own problems, about which anyone will talk with the hope of getting workable suggestions to solve the problem.

A successful printer-salesman I know uses this approach. He ranks highest in earnings of all the salesmen of his house. He does not approach the purchasing agent or sometimes the clerk that buys the printing. He goes direct to the advertising or salesmanager. He says to these men in effect: "I have helped several companies solve their selling problems (mentioning names and facts). Perhaps I can help you, Mr. Prospect. Anyway it is worth a try and I am willing to gamble my time if you are willing to gamble yours. Tell me what is the most important sales problem you are facing at this moment." Right here this successful salesman will ask leading questions along the lines of those mentioned above. This is usually necessary in order to start the prospect talking of his various worries and difficulties.

As the prospect talks of his needs the printer-salesman can sometimes offhand make suggestions that will serve the purpose. Usually not. But even if the printer-salesman has the solution at his finger tips it is better to hold the answer until a later interview. With the general run of buyer this is very important because the printer-salesman should never make the mistake of selling his services too cheap. If he is able to give the prospect a ready solution on the first call the prospect is either likely to distrust the solution (for hasn't he been racking his brains for some days on the problem without solution?) and secondly, the creative charges permissible in such a case will be small because of the short time that has been spent.

Ideas are worth real money and should be paid for proportionately. I have in mind the experience of a friend of mine who knows a good deal about engines. He was summering on Lake George when still quite young. An owner of a motor speed boat on the lake was having plenty of trouble because his motor missed fire on one cylinder. The local motor experts could do nothing with the motor. One day my friend chanced to be near the speed boat and hearing it miss asked to look at it. He knew the trouble almost immediately, and told the man he would fix it for ten dollars. The owner told him to go ahead. My friend took a wrench and made one turn on one of the spark plugs and the motor no longer missed fire. The owner seeing the engine fixed so quickly refused to pay the ten dollars and offered one dollar. My friend, sticking up for his rights as a craftsman, insisted on the ten dollars and finally when the owner would not pay him took the wrench again and put the spark-plug jacket back in place, with the result that the owner's motor missed fire again. Now, the trick was simple for my friend because the spark plugs used on this motor were an early French make with an unusual type of insulation. The owner had taken these spark plugs out and tested them with the usual equipment, only to find them all right. But under compression in the motor the insulation wall which had been pierced did not stand up. None of the American mechanics knew this and could not therefore take a wrench and twist the jacket so as to shift the insulation around a bit and so eliminate the holes from contact with the sparking elements in the plug.

The outcome of the whole incident was that the owner finally gave my friend ten dollars, after which he fixed the spark plug. If the printer-salesman is to protect his rights as a craftsman he should not make the mistake of my friend. While the idea the printer-salesman suggests to the prospect may be obvious and simple to him, if the prospect uses it at all he should pay for it in proportion to its value to him in his business. And because of the peculiar quirk in human nature no printer-salesman should ever make the mistake of showing his full hand at first. His strongest sales points should be sprung when they will count most, not bunched so that their effectiveness is lost.

Depending upon the type of business the printer-salesman's house does and the character of the prospect, the printer-salesman has two methods he can follow in obtaining adequate remuneration for his creative work. After he hears the prospect's troubles the printer-salesman can talk the character and ability of his own house and suggest to the prospect that he will proceed to study his problem after the payment of so much as a retainer fee. If the prospect balks at this the printer-salesman should terminate the interview. Then if the prospect looks like worthwhile business he can call back again and by whetting the appetite of the prospect through giving him mere hints of the problem's solution open the subject of a retaining fee for creative plan and study.

If the printer-salesman has picked his man right and is reaching the man who can authorize, such as the general sales manager, he will be in a position to get a definite *yes* or *no* on his proposition, depending upon his sales ability. The other method, which I hesitate to recommend, is to prepare suggestions and plan and hope to take out the payment for creative work on the actual price of the printed matter. Needless to say, this is a dangerous way of doing business, though thousands of printers are keeping their plants busy on this uncertain basis.



Title page of advertising folder by The Barta Press, Cambridge, Massachusetts

White Space Versus Black Space Is the Advertiser's Problem

By HARRY A. LESSER

THE judicious use of white space, that precious tool of the advertising profession, is becoming more and more important in this advertising-minded age. Increased production costs, increased circulations, and the many other lesser factors have combined to advance the cost of advertising white space to such high levels that only well-financed advertisers who plan their advertising scientifically can long continue solvent.

Each advertisement must influence the reader toward a desire for the product advertised, and the space used in portraying the message is the public representative of the advertiser—his silent but all-powerful salesman. Though it is becoming increasingly hard to realize that advertisements do not talk literally, it may be said that the supposedly silent salesmen of many advertisers fairly shriek at the reader for attention. And this sort of "shriekvertising" is not infrequently the reason for many advertising failures.

Imagine the reader's confusion when his roving eye meets page after page of "shriekvertisements," each yelling for individual attention at the top of its typographic voice. He sees nothing but a sea of black display type, very little of which has any really just claim for individual attention over such severely keen competition as it is called upon to face. What was once white space has now become a black mass, and as a result everything is black before the reader's eye, thereby leaving him bewildered. But if some of the original white space (the raw material of the advertiser) were left in its raw state it is more than likely that some of the advertising would attract the reader's attention. Instead of shrieking, the message would only whisper, comparatively, and be more apt to subdue the prospective purchaser. The old saying, "The barking dog never bites," clearly illustrates this point—*the shouter is seldom believed*. And since it has been the custom during recent years to qualify colors with descriptive adjectives, we nominate "Advertising Black" as suitable for the All-American Eleven.

The principal idea in printing, which is responsible for the birth of advertising, is legibility—a contrast of utmost extreme between the field or space containing the story and the actual story itself. This principle is responsible for the idea of printing black letters on white paper—both colors being absolute extremes, thereby effecting maximum legibility by the *display* of the printed message to the utmost possible clearness by contrast. However, a study of modern magazines and newspapers will convince even the layman that such conditions no longer prevail. It is no longer a matter of printing black letters on a white field, for there is no white field to start with. The field has become a mass of closely printed black type long before the advertiser has put pencil to paper in preparing his advertisement. While literally the advertiser buys and gets white space, actually his space is so completely surrounded by a sea of black that, in self-defense, he resorts to blackness himself. This obtains, of course, only with fractional pages, for a full-page advertisement always dominates its space.

One could suggest printing white letters on a field of black, which would also



"Everything is black before the reader's eye, thereby leaving him bewildered." The idea of this ad is cute—so is the copy—but the effect is optically offensive and discouraging to the reader. Remember this truism of the advertising field: Unread copy will sell no goods for the advertiser!

theoretically afford a contrast similar in extreme to black on white, in effecting utmost legibility. However, such methods are not practical for many technical reasons with which most advertising men and printers are familiar. Nor is the desired result as effective, despite being theoretically of equal contrast. Suffice it to say, however, that reverse plates, which would be necessary in such procedure, would fill up in printing, because of the solid mass, or black field, used for contrasting background—unless very large type be used, thereby necessarily increasing the size of the space needed and the advertising cost.

merely the degree of legibility, the ease and speed with which the reader can be attracted to and assimilate the message intended to influence him favorably toward the product advertised. I don't think many advertising men would find fault with this definition of advertising display.



"Display means merely the degree of legibility." Here it is: A clear picture; a heading read at a glance; text which impels reading by its legible face and liberal spacing; a signature you can't miss. Such display serves its sole purpose—to sell. But how about the Field advertisement?

Advertising men agree that display advertising attracts the reader's attention. They may differ, here and there, on what constitutes a genuine definition of advertising display, but all agree that adequate display is essential to the success of any advertisement. In reality, display means

The general tendency among advertisers today is to achieve adequate display through indiscriminate use of black and blacker types (of poor legibility at the start), with the idea that sturdy black forcefulness will grip the reader's attention. This "Black Age" is comparatively young, and is destined for the melting pot—thanks to the importation of unique foreign types, gradually but surely replacing some of our domestic types. While some advertisers believe the best way to combat "shriekvertising" is more and yet more black and blacker types, still others have resorted to the importation of these unique foreign types, already definitely established in this country. Some of these foreign types are really quite interesting and beautiful, but others are not up to good American standards. American typefounders have followed this "foreign" trend in imitation, and during the past few years there have been added to our typographic library at least a hundred or more new type faces.

Previously the advertising man was accustomed to write his message as if he were writing a telegram, and was to pay according to the number of words required in extolling the virtues of the product he sponsored—with a view to keeping down its cost. However, through various transitional stages, the modern advertising copywriter has come to feel that a certain space is to be filled—and he writes quite frequently merely to "fill" his allotted space. It is for this reason that the modern copywriter has been termed a "space filler." Instead of writing to the prospective consumer, he writes merely to fill a yawning hole in the newspaper or magazine. There is a large number of advertisements appearing in magazines and newspapers whose copy could be condensed considerably without losing their salient features or cutting down their advertising effectiveness.

All advertisers start with the same raw material—white space. Upon how well it is used depends the success or failure of the advertiser's message to his prospective market. An abundant use of white space, thereby affording a real field of white as a suitable contrast for the black letters, is much more effective than a mass of black, ugly, uninviting ink. To begin with, the advertisement's appearance must appeal to the reader before he can be drawn into reading the message. It must appear as if the advertisement has an air of invitation and, figuratively, invites the reader to make himself comfortable within the confines of the message and read the copy. A glance at modern magazines and newspapers proves that comfort for the reader's esthetic eye has been completely overlooked. Quite some years ago an organization was formed to further the use of no type less than ten-point, and for a while it seemed to flourish. However, it seems to have met an untimely end, for I haven't heard anything of it during the last decade. As most idealistic motives usually require financial assistance, this one fell by the wayside. But one can readily see that the plan has merit, and would be a stepping-stone in conserving eyesight—a movement that has grown by leaps and bounds. Legibility of advertising would be an important factor. Reproduced herewith are several specimens of contemporary advertising of both types, and it can easily be seen which will the sooner attract and hold the reader's attention.

Frederic W. Goudy Royally Entertained at Stationers' Hall, London

INDICATIVE of the continued recognition of his leadership in the art of the alphabet was the reception recently tendered to our own Fred. Goudy in London. Immediately upon his presence becoming known the nobility of the printing craft and the advertising profession—the serious, capable, and successful—gathered around the banquet table to honor him. Sir Ernest Benn, who presided, paid Mr. Goudy a well-deserved tribute when he introduced him as one of the greatest forces in the new power known as advertising, which, he said, owed much to the genius of our great designer.

Mr. Goudy replied by telling more good stories than have possibly ever been heard in that hall before, all of which were thoroughly enjoyed by his hosts. Speaking of himself he said: "About designing type there is so little to be said. It is so easy. Just a case of selecting a letter and marking a line around it." He said, however, that he studied the work of the early typefounders and tried to design simple, dignified, and legible types. He was vigorously applauded when he spoke against deforming letters just for novelty's sake. "In these days when the printed page has once more attained the dignity of presentation of the fifteenth and sixteenth centuries a change threatens, which, unless checked, will institute a period of decay. Its effect on the typographic art might be disastrous." He then made a strong plea for the immediate discard of eccentricity in type faces and their arrangement.

"Novelty, like charity," he said, "covers a multitude of typographical sins." He indicated that he considered much of the present radicalism as but a sporadic outburst that will last its little day and then pass into the limbo of forgotten things.

The hundred hosts of Mr. Goudy included the following leaders: Francis Meynell, Nonesuch Press; George W. Jones; R. A. Austin Leigh, ex-president, Federation of Master Printers; A. E. Goodwin, secretary, Federation of Master Printers; J. R. Riddell, principal, London School of Printing; R. B. Fishenden, Stephenson, Blake & Company, typefounders; Stanley Morrison, H. Russell Reid, and George Westover, Lanston Monotype Corporation; Daniel Caslon, H. W. Caslon & Company, typefounders; Owen Jones, *Caxton Magazine;* W. H. Lock, Linotype & Machinery, Limited; J. A. Corey; Gerald Meynell, Westminster Press; Hugh R. Dent, J. M. Dent & Sons, publishers; William Gamble, *Penrose's Annual;* Roy Clark, director, *Advertising Display;* H. Whetton, *British Printer;* Norman Bower, *Newspaper World;* W. Surrey Dane, Odhams Press; C. W. Willett; Col. Roy Truscott, Jas. Truscott & Son, printers; A. Meaden, Pelican Press; E. C. Keliher, Marshalsea Press; Fred G. Heaton Hart, St. Clements Press; F. C. Ferraby, *Advertiser's Weekly;* Russell Chapman, secretary, Advertising Association; G. P. Simon, *Daily Telegraph;* A. Y. McPeake, *National Magazine;* T. H. Campbell-Howes, *Business;* W. G. Tucker, Spottiswoode Ballantyne & Company; Glanville Benn, Bernard Glemser, and H. B. Crolo-Rees, Benn Brothers, publishers; W. Harold Butler; E. J. Toner; F. J. Cond; George F. Pulman, and Alfred Langley. The Americans present were Bruce Rogers, Burton Emmett, G. F. Trenholm, and THE INLAND PRINTER's representative and authority on photoengraving, S. H. Horgan.



Panel from menu for farewell dinner to Mr. Goudy given by the Lanston Monotype Corporation (Great Britain) on June 21. The artistry of Bruce Rogers in so cleverly building up the name "Goudy" from type ornaments is equally evident in the various other details of the booklet produced for this occasion



Banquet in the famous Stationers' Hall, London, where Frederic W. Goudy was feted upon his arrival there. Mr. Goudy will be seen standing at the head of the table on the extreme left

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. Enclose self-addressed stamped envelope for personal reply

Charging for Time of Machine Helpers

A small job is often folded by one operator or stitched by one operator, while most long-run work requires the services of a take-out girl or saddle feeder.

How should time be handled and what should the charge be on jobs requiring one operator and jobs requiring helpers?

Several months ago a customer had a certain printer up a tree over a charge for 137 hours of cylinder presswork on a job which had taken 3 hours of makeready, 67 hours of running time, and 67 hours of slipsheeting time. This printer had gotten into a tough spot with his customer because his cost system had not functioned and a charge had been run in on this job for 167 hours at $3.50 an hour, or a total cost of $584.50.

From facts of true cost this time was found to be worth:

70 hours for time of press, at $3.50	$245.00
67 hours slipsheeting (boy), at $1.00	67.00
Total time cost	$312.00

With 25 per cent profit on top of cost an overcharge of $390.00 had gotten this printer into an embarrassing difficulty.

It's true that slipsheeting increases the cost of presswork because it means running the press slower, but this is covered by an hourly charge for the press and operator. The slipsheeting time should not have been turned in and charged from a cylinder-press report at the cylinder rate, but should have been handled as handbindery time. In the case of a boy or a girl slipsheeting, the time should have been turned in and charged at not over $1.00 an hour. In case of a higher-priced employe, such as a pressman or binderyman, it should be handled at men's handbindery rate of not over $1.75 to $2.00 an hour, for, after all, that's exactly what any such work is, whether it's put in at slipsheeting, taking out, or helping on any machine that is required.

We get nearer true costs if we establish rates and make charges for work on all machines, inclusive of time for one operator only. If, then, a helper is required his time should be turned in against the job on a hand-bindery report under process designation of "Helping on Machine No. ——," and charged at a hand-bindery rate. This rule should apply on all machines, even ruling machines where runs are short, as it certainly costs less to set pens and run a job that takes three hours of setting time and one hour of running time, than it does to turn out a job taking one hour of setting time and three hours of running time.

Therefore, a job of stitching handled by one operator might be charged with two hours at $1.50 an hour ($3.00), or if the same job was turned out by an operator and a feeder in less time the cost might show one and two-tenths hours for the stitcher at $1.50 ($1.80), plus one and two-tenths hours for the feeder at $1.00 ($1.20), the two charges totaling the same $3.00 charge. We sometimes make the mistake of charging twice one and two-tenths hours at the machine rate of $1.50 or two hours and four-tenths at $1.50, which would result in a charge of $3.60, which is too much.

Then there are those who are unthinkingly charging only one and two-tenths hours at $1.50 ($1.80), which is not enough to cover machine costs and the time of two employes, where, of course, two employes are required on the work.

How Ink Should Be Handled

Repeatedly some printer asks, "What is the best way to handle ink?"

Well, there are many ways, and sometimes ink is not handled at all except in the pressroom, many printers ignoring the fact that ink should be considered a part of the cost of every job.

It is a lot of trouble, seemingly, to sit down and figure the amount of ink used on every run. Because of that, it is impractical, yet a charge for ink should be made and some practical plan of simple application should be adopted, one that will fully recover the cost of the ink used.

Common sense tells us that it is foolish to weigh up and determine the exact amount of ink for average job runs. We know from experience the approximate amount of ink required for makeready and a thousand impressions on presses of different sizes, and, if a printer does not know, his ink house should be able to furnish reliable schedules upon which to base his charges for the ink used.

The first step is to get or make a dependable scale from which each job should be charged according to the size of the press upon which the form is made ready and the printed surface for each thousand impressions for the run.

As an illustration, it takes about one-tenth of a pound of job black to make the forms ready on a 12 by 18 press, and slightly less for smaller presses.

Each thousand run of ordinary commercial work smaller than 6 by 9 takes about .02 pound; 6 by 9, .04 pound; 8½ by 11, .06 pound, and 9 by 12, .08 pound. This means that a job of 5,000 smaller than 6 by 9 forms should be charged with .20 pound and that 5,000 size 9 by 12 will take .10 pound for makeready and then five times .08 pound or .40 pound for the run, in all .50 for 5,000 impressions when a 9 by 12 press is being used.

At 50 cents a pound these approximations determine reasonable charges according to the size of jobs, as follows:

	Makeready and 500 Run	Makeready and 1,000 Run	Each add. 1,000 Run
Smaller than 6 by 9	$0.05	$0.06	$0.01
6 by 9 forms	.06	.07	.02
8½ by 11 forms	.07	.08	.03
9 by 12 forms	.08	.09	.04

As this scale is calculated on light, open forms, make additions for heavy forms.

For halftone black, or inks costing $1.00 or $1.50 a pound, the scale can be multiplied by two or three as the case may be.

Another scale should be made up for colored inks which cost more. Colorwork takes at least 25 per cent more ink than black work, and the cost scale should be calculated accordingly.

Each individual job cost sheet should then receive a charge for ink, computed from these standard scales on the size of form made ready and the number of impressions. On large, long-run jobs it will be better to have the pressman keep a record of pounds placed in the fountain, from which he should deduct the amount reclaimed after washup. Such large jobs can then be charged with the actual amount of ink used. Special purchases of

ink for particular jobs, such as matched shades, specially treated inks, etc., should be charged to the job direct, even though a small quantity is left over.

All inks purchased should be charged up to an ink-purchase account, against which credits will be carried at the end of each month for the amount of money recovered through charges made to other jobs on account of ink used. This amount is determined by adding up all ink charges on finished job sheets for the month.

A physical inventory of the amount of ink on hand can be taken in a few minutes at the end of each month, and the accuracy of charges made for ink used may be proved by comparing the difference between purchases and actual inventory with the amount charged out to jobs. If charges made are insufficient the ink scales may be adjusted enough to guarantee recovery every month.

After an experience of several months dependable charges may be established, but inventory should be taken the first of each month so that any wide differences or losses may be checked and accounted for.

Seeing Is Believing, and Believing Is Salvation

Did you ever hear about that class of people the scriptures depict as "seeing but ye see not" or "having eyes to see, ye see not." Anyhow, that's the sense of a certain description given and I have often thought how accurately it fits a lot of printers as regards their methods.

Verily they do SEE lots of things, but more often they DO NOT SEE the vital things. You SEE the physical movements of men, of machines, and of salesmen. You SEE the product of their making, but underneath it all there is a concurrent movement of finance that you CANNOT SEE except by penetrating study, under which the otherwise invisible and obscure assumes definite shape.

This story is about a printer who could not see or understand why. Maybe it's your story. He couldn't seem to get out of the red selling composition at $2.50 an hour, small presswork at $1.25, and Miehle vertical at $2.00. After about an hour's poring over records of men and machine productivities, expenses, etc., we found that in the average case he was selling on the following basis:

Monthly Hours Sold:

96 hours hand composition,	at	$2.50	$240.00
70 hours 8 by 12 press,	at	1.25	87.50
80 hours 10 by 15 press,	at	1.25	100.00
90 hours vertical press,	at	2.00	180.00
80 hours bindery,	at	.75	60.00
These hours were selling for			$667.50

Stock and ink costs were averaging about $400.00 on top of $869.00 expense cost, and sales averaged about $1,250.00.

The part he couldn't understand was why he lost money adding a profit on every job. This was easily seen after we summed it up for him as follows:

Stock and ink cost	$ 400.00
Labor hours estimated at	667.50
Estimated cost	$1,067.50
20 per cent profit	213.50
Estimated price	$1,281.00

He hadn't gotten the full estimated price and as a consequence of using rates lower than cost rates the profit actually realized was insufficient to clear all costs.

You might think his expense costs were too high or that something was wrong with production costs. If so, I couldn't find it, and here are the expenses for you to judge:

Rent	$ 60.00
Insurance and taxes for month	12.00
Depreciation	75.00
Light and power	20.00
Other general expenses	70.00
Mechanical payroll	392.00
His own salary	240.00
Total	$869.00

The payroll was made up of compositor's wage ($176.00), pressman's wage ($140.00), one boy ($48.00), and part of the time of a girl at the rate of $10.00 a week. You will admit that two hundred and forty chargeable hours of presswork at an average wage cost of under 80 cents an hour is a good average and his actual press wage cost was lower because the boy and pressman did all the stock cutting and, when the girl was off, certain other bindery work that was needed.

We concluded, just as you would, that he was not getting enough for his work, and yet he couldn't get $4.25 an hour for composition. We did persuade him that he would have to charge at least $3.00, although at this rate he would still lose $130.00 every month on ninety-six sold hours. He finally decided to increase press rates over actual cost to make it up.

Here's what the expense recovery shows since he has revised his rates:

Monthly Reconcilement of Cost

			Recovery:	Actual Cost:	
96 hand composition hours,	at	$3.00	$288.00	$4.25	$408.00
70 hours 8 by 12 press,	at	1.50	105.00	1.10	77.00
80 hours 10 by 15 press,	at	1.50	120.00	1.30	104.00
90 hours vertical press,	at	2.80	252.00	2.20	198.00
30 hours cutting,	at	2.00	60.00	.90	72.00
50 hours bindery,	at	.80	40.00		
Now he recovers			$865.00	against	$859.00

Since then this man has been making a little money every month because he

Actual Costs Were:

96 hours, at	$4.25	$408.00
70 hours, at	1.10	77.00
80 hours, at	1.30	104.00
90 hours, at	2.20	198.00
80 hours, at	.90	72.00
and costing		$859.00

finally SAW the why and the how of the whole business and his observation of the facts did him good.

Some of you printers have been wrestling with this same problem a long time, and when tongue and buckle don't meet every month from $100.00 to $200.00 the going gets to be pretty tough. This is especially true when you carry $600.00 or $800.00 worth of accounts a few days longer than expected and lose a lot of time trying to get together enough for the Saturday payroll. And when all this combines to make the paper man shut down on you and c. o. d. money has to be raised to get paper out of the depot—well, you know more about it than I do, so that's enough.

But there's a way out—just one way, and it will change your worry and moans to joy and hallelujahs if you've got the sand to try it for awhile as this fellow did.

All the difference it made on an order of five thousand letterheads was a $2.50 raise in price from $22.50 to $25.00. His work was worth it, and he got it. You can do the same, and the $2.50 on every order on which it belongs is your salvation. There's only one way to get it; and you must get it for yourself.

Just try it for one month and possibly you'll be surprised how things will lift. It can't put you in any worse shape, so just think this over until you can SEE, because SEEING IS BELIEVING AND BELIEVING IS SALVATION.

Proofreading

My proofreading is handled by the man who acts as general superintendent of the plant. We have a girl copyholder who posts factory time to jobs when she is not on proofreading work. How would you suggest that we handle this situation in the cost system?

In the ordinary jobshop where proofreading is not heavy it is not advisable to set up a department for it, but, since proofreading is essentially a composition expense, a charge should be made for a part of the time of these two workers against your composing departments.

This charge might be arbitrarily determined and an equitable amount charged to hand and machine composition departments of both the superintendent's wages and the girl's pay, lessening the amounts to be charged against your general factory expense and your office salaries by the amounts transferred.

Or, if the character of work justifies, you should set up a proofreading department and keep a daily record of time used for proofreading just as you do in other factory centers of production.

The determining factors should be the amount of time used for this work and the amount of heavy proofreading for particular jobs. If you have a great amount of machine-set matter requiring lengthy proofreading it would be best to set up the department and turn in chargeable time for the work against every job requiring more time than one unit.

Proofreading of miscellaneous small jobs requiring only a minute or so of time, or up to five or six minutes, should be carried on the proofreader's daily report as non-chargeable time, that is, it will not be charged direct to jobs. The total of this small-job proofreading time for a month can then be charged to composition as a departmental expense, which is to be recovered through composition hour costs.

All chargeable items of proofreading would be charged against individual jobs in addition to time for composition at the developed proofreading rate.

In proofreading the time of a proofreader is considered chargeable and that of a copyholder non-chargeable, but the wages of both are charged against the chargeable hours of the proofreader.

If your man should be employed one hundred hours out of the month at proofreading and his pay is $1.00 an hour, you should distribute $100.00 of his pay to proofreading department. Likewise, eighty hours of the girl's time holding copy on lengthy jobs would be charged to proofreading at 50 cents an hour, $40.00.

Each month the cost would be figured something after this manner:

Fixed expenses, according to cost summary	$ 12.00
Wages: 100 hours of superintendent	100.00
80 hours of office-girl copyholder	40.00
Miscellaneous direct expenses	3.00
Factory cost of department, direct	$155.00
General factory overhead share	15.00
Total factory expense cost	$170.00
General commercial and selling overhead (apportioned)	85.00
Total department cost	$255.00
One hundred hours' proofreading time into cost equals rate of	$2.55

If fifty hours had been used for proofreading large jobs and these fifty hours had been charged direct to individual job cost sheets as chargeable time, the remaining fifty hours at $2.55 an hour should be charged against composition departments as a department expense. That would leave fifty hours of chargeable time in the proofreading department at the same rate.

By all means set up the department if you have a number of jobs requiring a considerable amount of proofreading.

Does It Pay to Use Cheap Labor?

The most important consideration in connection with labor cost is not always the scale of wage an hour but the amount of output or production received for an hour's cost. Cheap labor, when measured by results, may therefore prove more costly in the end than higher-priced labor, and that is often the case.

When a man is willing to work for less than the scale or average wage applying to his particular class of work it is usually evident that he is not of average efficiency. If he lacks mechanical efficiency, you are very likely to find him lacking in some other essentials.

Inasmuch as the element of labor exerts great influence on printing costs, and often the greatest influence on final hour costs, we should watch the individual productivity of men, the quality of their work, and the speed at which it is accomplished, and control our actions by the facts that we disclose along these lines.

These three observations are of equal importance, yet we seldom inquire deeper into facts of cost and performance than the productivity of departments as a whole. If hand composition shows an average of 50 to 60 per cent productivity, it doesn't seem to matter what kind of work has been turned out or how long it took individuals to handle particular jobs.

It's well to remember that productivity affects only the hour cost and that your compositors as a whole or certain individuals may be taking twice as long to set and make up jobs as they should, so that a high percentage of productive time and low hour costs are often misleading when the printer is making calculations.

Under such conditions excessive time gets in against certain individual job costs and the slow speed and individual inefficiency of workmen directly affect the final charge made for your work.

Your customer is not interested in your departmental percentage of productive time, but he is vitally interested in the economy with which you and your force handle his work, as this determines the price you must charge him.

On jobs undertaken upon a cost-plus agreement it is essential that a printer should know his production costs, but his responsibility extends farther than a selfish protection of his own interests. He must know and control with equal zeal the efficiency of that production if he honestly fulfils this character of contract and then charge his customer a fair and incontestible price on each job produced.

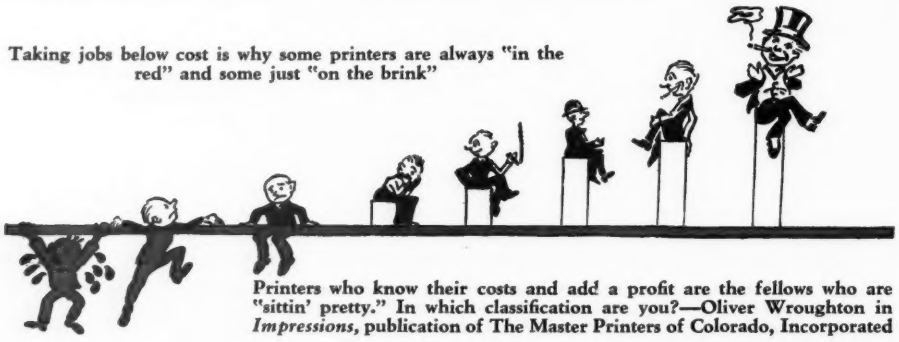
So we must not only be able to distinguish between profitable and unprofitable jobs, but be able to distinguish between profitable and unprofitable workmen upon whom rests the primary cause for fair or excessive printing charges.

An employing printer undertaking cost-plus work is an intermediary agent between the laborer and the customer. He is paid a profit to see that the customer's work is done well and that it is efficiently and economically handled.

We should, therefore, surround workmen with every favorable condition of equipment and influence to insure their highest possible achievement. On top of this, it is our duty to make periodic inquiry into every workman's performance. When we do this we take two steps in one for reduction of costs, control of costs an hour, and control of direct charges to customers' jobs in line with efficiency, economy, and fairness.

Incidentally, the efficient workman who is well paid will do more in meeting competition for you than any other agency, because he does better work in less time than the cheap and inefficient man. He is certain to prove more profitable because his net output costs less even at a higher hour cost and this results in a fairer price to customers on cost-plus work and more profit to the concern on printing orders which have been taken at a price.

Taking jobs below cost is why some printers are always "in the red" and some just "on the brink"



Printers who know their costs and add a profit are the fellows who are "sittin' pretty." In which classification are you?—Oliver Wroughton in *Impressions*, publication of The Master Printers of Colorado, Incorporated

Chicago "Daily News" Now at Home in Its $13,000,000 New Building

THE Chicago *Daily News* has now moved into its strikingly impressive and beautiful new building at 1 North Canal Street, Chicago, and directly east of the Chicago & North Western Railroad passenger terminal. The structure expresses the modern tone in its simple, unembellished lines and massive effects, and gives a monumental appearance which amply justifies the choice of such design. For a number of reasons this building is of unusual interest. It is the first Chicago structure to utilize air rights over railroad tracks; it ranks first in beautifying the banks of the Chicago River by the extension of a splendid plaza from the building out to the river; and it has helped to lessen the street-level congestion at the C. & N. W. terminal by constructing between the second stories of these two buildings a pedestrian bridge which is used daily by thousands of commuters. About two thousand pieces of the Bedford stone used in the building are carved, and the history of printing, conventionalized printers' devices, and printers' marks were the subjects employed in the designs.

The first six floors of the building are occupied by the newspaper offices and plant. The sixth floor is used for the executive and editorial departments, including the Victor F. Lawson Memorial Room, which is two stories in height. The two top floors, the twenty-fourth and twenty-fifth, house the *Daily News* radio station, WMAQ, experimental laboratories, and employes' rooms, and the remaining office space in the structure is rented. The editorial library on the sixth floor has over a million photographs, more than a million newspaper clippings, about a hundred thousand negatives from which pictures can be developed at short notice, approximately a hundred thousand cuts or etchings of persons and news happenings, over two thousand bound volumes of newspapers—about half of these are of the *Daily News* and date back as far as 1877—about seven thousand books, and around two thousand pamphlets.

Rolls of newsprint are unloaded from boats and barges onto the docks of the *Daily News*. From this point an elevator carries the paper stock to a spot about forty feet below the railroad tracks, where a slightly sloping tunnel connects this shaft with an elevator shaft in the main structure. The newsprint stock rolls from the higher elevator shaft down to the lower, and is then raised to the paper storeroom or direct to the pressroom. Newsprint can also be delivered to the plant by truck or railroad. Equipment capable of handling 2,000-pound rolls of paper has been installed in the plant.

The pressroom of the *Daily News* is of interest to every printer. Hoe presses of an entirely new design—the chief difference being that the cylinders are arranged vertically in pairs—have been installed.



The twenty-five-story Chicago Daily News Building as viewed across the Chicago River

Because of this feature these presses require minimum space and can be operated readily from the outside rather than inside and with easy access to webs and rollers. Paper-web breaking is minimized by shorter paper-roll leads and by easy threading of the presses. With all cylinders and rollers easily accessible, paper-web breaks occasion only slight delays, as webs wound around cylinders or rollers are quickly removed when the cylinders or rollers are released by the pressman. Rotating press parts are automatically oiled, and where necessary they run in roller bearings.

As a sidelight on progress in pressroom equipment, look back for fifty-three years, when the first press installed by the *Daily News* was a Scott web press with a capacity of eight pages and capable of running 20,000 papers an hour. Contrast this with the seventy press units in the new plant plus twenty more in the North Side and West Side branch plants, each unit producing eight pages and capable of being hooked up in tandems of from two to ten units, and with a capacity of 225,000 newspapers for every hour they run!

An entire press can be set for color by one man without moving from his position. Equipment for eccentric impression adjustment permits the pressman to verify the correctness of impression by glancing at the impression gages at each end of the cylinder. Plate and impression cylinders require only one shot of grease a day.

Four 150-horse-power motors supply the power for the Hoe presses. The motors have forty-four different speeds, and are operated by remote-control buttons. Ink is supplied by an automatic system which makes unnecessary the old ink fountain.

The pressroom is thoroughly insulated for the absorption of noise and vibration. Korlund compressed cork, placed between sheets of iron, is built into the floor and absorbs the jars and noise which otherwise would interfere with the work which is going on in adjacent rooms.

The huge composing room, located on the fifth floor, is completely equipped with new Hamilton furniture. Fifty-four linotype machines, two Ludlow casters, and five latest-model Vandercook proof presses are included in equipment used in this

department. The monotype room, on the same floor, contains five typecasting and material-making machines. A well-lighted and -ventilated proofroom is located adjacent to these departments. Blox-on-End flooring is used for the entire composing room, and the ceiling is covered with soundproofing material. The air is kept at comfortable temperature by an elaborate system of ventilation.

Conveyors are used in the plant wherever savings in time and effort can be effected by these devices. All plates are carried from the stereotype foundry to the presses by conveyor, and used plates are returned to the foundry by the same means. Printed newspapers taken from the press are delivered by conveyor to the mailing room, about seventy feet from the nearest folder, or may be sent to the bundle tables. After being tied up they are carried by a bundle conveyor to a chute extending to the delivery platform, which is located one floor below.

Over a hundred thousand pounds of metal are remelted daily to make plates in the casting machines. Electric heating units melt and maintain the metal at an operating temperature of 600 degrees.

The following facts will give the reader some impression of the materials involved in this huge publishing project: Close to half a million copies of the *Daily News* are printed each weekday. The mechanical equipment cost approximately three million dollars. Two thousand plates of type are cast for an eighty-page paper, all pages being cast in multiple for speed. Nine thousand pounds of ink are used daily. The printed pages of one day's issue of eighty pages, if placed side by side, would extend for five thousand miles. Eighteen hundred horse-power—enough to propel a battleship—is generated in the three great press banks in the *Daily News* plant.

Mention of the Victor F. Lawson Memorial Room, dedicated to the memory of that high-principled and public-spirited publisher, recalls a few facts of the *Daily News'* history. The first regular number appeared on January 2, 1876. The entire editorial staff consisted of four writers—Melville E. Stone, editor and business manager; W. E. Dougherty, city editor; Percy Meggy, assistant editor, and a reporter named Andrews. The first issue contained a short story, a column of editorials, a poem, and a few articles reprinted from other papers. Dougherty and Meggy, cofounders of the paper, sold to Stone, who in turn sold the *Daily News* to Mr. Lawson in July of the same year.

The Chicago *Daily News* deserves congratulations on the part of the printing and publishing industries. Its new home is an architectural monument which in grace and majesty appropriately represents the significance of the printer and the publisher in today's world.

Newspapers Guide the Archimedean Lever That Moves the World

An address delivered by William Allen White, the famous editor and journalist, at the dedicatory exercises of the Chicago Daily News Building on July 8

The newspaper business is a classic example of creative evolution under folk instinct. Half a thousand years ago Europe was struggling unconsciously with the fundamental desire for popular information. Literature and the arts were expanding the human spirit. Science was widening men's knowledge of the material world. A favored few, the world's leadership, understood about the new things in man's cosmos, but truth suffered for the want of wings to lessen space.

The town crier with his bell, the public scrivener, the court jester, the traveling minstrel, the prophet, the king's herald, were too slow to satisfy the people.

So the need for speed begat the function. The printing press met a demand in the human breast for the winged truth that should make us free. So the town crier dropped his bell, the scrivener his quill. The jester shed his cap. The minstrel hooded his lute. The prophet doffed his mantle. The herald's trumpet rusted, and the lot of them found their work assembled—the crier's advertisements, the writer's letters, the jester's jeers, the minstrel's songs, the prophet's warnings, the herald's news—all merged into one institution, the newspaper, a vast folk merger bound together intuitively by man into a social weapon to break his chains—the truth trust for spreading knowledge.

Like all our human devices it is full of errors, and, like humanity, is in process of growth. For the newspaper business is dynamic with change because the heart of man is ever pregnant with ideals. The pamphlet of Milton's period became the party organ of Greeley's. But today the party organ survives largely as a museum item—the stuffed dodo that hatched the egg pipped by modern propaganda—a bird that has more noise than power.

Newspapers are industrializing, but this is no proof of a crass materialism. God often uses strange tools when he chisels away the spall that hides the beauty and the substance of man's faith in his own nobility. At the moment a golden mallet, perhaps. For instance, to change our figure, a newspaper business office once was deemed a greasy engine of locomotion. Now it guides automatically the Archimedean lever that moves the world. If this be treason, stop before you make the most of it and listen. Who distributed twenty-two million automobiles in America? Who put a bathroom in every house, tooth brushes in every bathroom, and toothpaste tubes there as the sands of the sea?

Who girdled our great cities and towns with bungalows? Who abolished petticoats and snipped skirts to knee-length to reveal to the world silk-cased legs that had gathered dust in darkness for ten thousand years? Who brought the talking movie to us after news editors had been five years marveling, and editorial writers had been futilely prophesying? It was the advertising man. He tears the chrysalis from the cocoon of aspiring vision and produces the butterfly of dazzling reality. We editors can report a fact, a discovery, a potential truth—and leave only a hope. But when fact, the discovery of truth, gets into paid display advertising life will change.

Of course the new phase of journalism will pass with the industrial age. We shall throw away the golden mallet in God's own time and perhaps work our task with "such stuff as dreams are made of." But my point is that the people have created this thing we know as the newspaper.

Editors and owners are helpless evolutionary agents of indomitable change. The people have created the modern newspaper by trial, by instinctive rejection of the false, and insatiable hunger for the truth. The people have wrought this engine that slowly, often sadly, sometimes sordidly and miserably, but in the end surely, steadily is nosing out the path of progress.

As the temples and monumental shrines, the cathedrals of old, grew out of man's deep need, so have our hands through the centuries fashioned this new mechanism made with steel and lead and fiber and soot and gold and blood and brains, the newspaper—the work of our hands. And now before this beautiful Chicago Daily News Building, consecrated to the pursuit of truth, we may well lift up our voices with David, who cried: "Establish thou, O Lord, the work of our hands. The work of our hands establish Thou it."

The Chicago *Tribune* prints 800,000 papers. The paper requirements for one day alone involve all the wood grown on 48 acres of land, and the Sunday edition requires all grown on 240 acres. In the course of a week it uses 52 tons of ink, 22 tons of rotagravure ink, and 2½ tons of color ink. The New York *Times* employs 3,100 persons, with a payroll of $25,000,000 a year. Hearst's paper bill for his newspapers is $37,000,000 a year, and for his magazines an additional $16,000,000. Indeed, a newspaper does represent a shop or factory problem.—Grove Patterson in *West Michigan Advertising.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Duplex Company Provides Plane Service for Customers

The Duplex Printing Press Company, Battle Creek, Michigan, has bought a new Stinson-Detroiter cabin airplane having a capacity of six passengers and pilot, as a means of rendering prompt service to the newspapers throughout the country when emergency calls are received for machine parts. This speedy plane, propelled by a 300-horse-power Wright Whirlwind motor, will also be used to convey the company's officials and guests between various points when swift and comfortable transportation is an essential feature.

Naudin, an Exclusive Face

Recently the Continental Typefounders Association, 216 East Forty-fifth Street, New York City, has secured for a certain few printers and trade-composition firms the imported Naudin type face, designed by Bernard Naudin, famous French illustrator and engraver. These firms are using Naudin in cases of customers desiring a distinguished type face which is also exclusive. The roman of the Naudin face is conservatively legible, while the italic has the graceful irregularity of hand lettering.

Association Reports a Decline in Newsprint Production

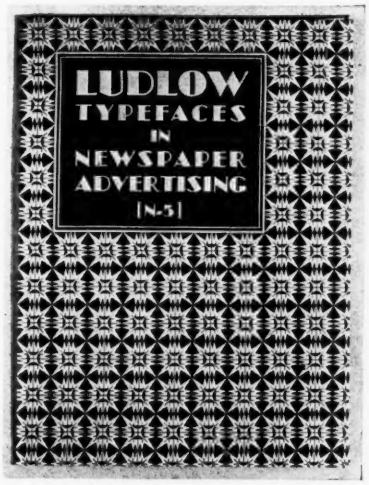
The American Pulp and Paper Association reports that, in its comparison of production for May of this year with that for the same month in 1928, newsprint and wrapping paper are the only items to show a decline, the former registering a decrease of 4 per cent and the latter 3 per cent. The following increases were reported: bag paper, 21 per cent; felts and building, 18 per cent; uncoated book, 8 per cent; writing, 9 per cent; paperboard, 8 per cent; tissue, 3 per cent.

Hartlage With Metals Refining

Announcement is made that Frank F. Hartlage has been made New England representative of Metals Refining Company, of Hammond, Indiana, and will operate from the New York City offices of that company. Also, Frank Kreutz has been selected to represent the Metals Refining Company in northern Ohio and Detroit. Mr. Kreutz has been connected with the Intertype Corporation for a number of years, and before that connection was with the Ludlow Typograph Company.

Distinctive Newspaper Ads

A portfolio of distinctive newspaper advertisements has been prepared by the Ludlow Typograph Company, 2032 Clybourn Avenue, Chicago, for free distribution to advertising men, publishers, and



The new Ludlow portfolio

printers interested in seeing the new Ludlow faces in actual use. Requests for a copy of this portfolio should be addressed to the advertising department of the Ludlow company at the address given.

New Attachment for Linotypes

The new left-hand vise-jaw attachment just announced by the Mergenthaler Linotype Company allows measure changes to be made instantly, the vise jaw being set and locked by two simple movements. The double-sided pica scale on the adjusting bar is in direct line of vision and well illuminated by the keyboard light. The attachment's principal advantages are the ease, accuracy, and speed with which measures can be changed, the positive locking block, and the simplicity and sturdiness of the device. A plant machinist can apply it.

Crocker-McElwain and Chemical Confer at New London

The fifty-second anniversary of Clifton A. Crocker's service in the paper industry, and the twenty-first anniversary of the founding of the Crocker-McElwain Company, were appropriately celebrated on June 28 and 29 by nearly two hundred paper merchants and representatives and their wives at the Griswold Hotel, New London, Connecticut. Although golf, boat trips, and dancing were prominent in the two days' activity, business was the main objective, and the companies' policies and methods were thoroughly analyzed and discussed at this seventh annual conference of those who make and sell Crocker-McElwain Company and Chemical Paper Manufacturing Company products.

Farewell Party for Porter

About fifty personal friends of Harry A. Porter, vice-president and general sales manager of Harris-Seybold-Potter Company, were present on June 27 at a beefsteak party staged in New York City a few days prior to Mr. Porter's departure with his family on a European trip. The affair was a fitting gesture of friendship toward this popular executive, and was thoroughly enjoyed by the hosts as well as by the guest of honor.

Printing-Education Conference Held at Carnegie

The eighth annual Conference on Printing Education was held at the Carnegie Institute of Technology, Pittsburgh, June 24 to 26, being attended by well over a hundred leaders in education and in industry. Among the topics discussed by men prominent in printing activities were: "What the Printing Industry Offers Education"; "Mechanical Advances in the Industry"; "Machinery Obsolescence," and "Type Design." From the educational angle were presented discussions of such subjects as: "What Education Offers the Printing Industry"; "The Outlook for Vocational Education"; "Modern Apprenticeship"; "Printing as a General Shop Subject"; Craftsmanship and Education," "Shop Talks," and "Problems in Preparation of a Vocational Curriculum."

An interesting exhibit of teaching devices was presented for the information of those in attendance. Other interesting features were two trips of inspection, one through the Department of Printing of the institute and the other through the Pittsburgh plant of the Miller Printing Machinery Company. The entire conference was of definite and constructive nature, and was considered of highest value by all of those who were present.

Franklin Memorial Building Will Have Graphic-Arts Exhibit

The contemplated $5,000,000 Franklin Memorial Building, to be erected in Philadelphia, is to contain in its museum a fine collection of graphic-arts specimens and equipment. It is rumored that the picture of Franklin as a printer was utterly unfamiliar to some of those who were promulgating the memorial, and that the decision to include printing among his achievements to be displayed is of relatively recent date. However, no time need be wasted in deploring an error corrected before harm was done, and the indications are that this graphic-arts exhibition will achieve a high standard. Rowe Stewart, formerly publisher of the Philadelphia *Record,* is chairman of the committee in charge of the printing exhibit.

New York City Sees Prospect of $2,500,000 Printing School

On June 24 the Advisory Board on Industrial Education, New York City, heard arguments presented for the construction of a $2,500,000 school building which would house all local graphic-arts educational activities, the petitioner being F. A. Silcox, secretary of the Printers League of the New York Employing Printers Association. The board endorsed the plan and recommended that the Board of Education include this item in the budget which it submits to the Board of Estimate and Apportionment. The project has been endorsed by all of the New York City trade unions and employers' organizations.

Instructors Chosen for N. Y. U. Printing Courses

Announcement is made that John Clyde Oswald will conduct the two courses in history of and periods in typography at New York University in the fall. John S. Fass, of Harbor Press, will have charge of the course given on typesetting. Prof. John L. Northam, of the College of Fine Arts, will instruct for the first term of the course in design, and the work of the second term will be handled by Otto W. Fuhrmann, who is director of the university's new Division of Graphic Arts in the College of Fine Arts. Two printing courses are to be put into effect this fall, one having a three-year certificate curriculum and the other being a four-year degree course.



Bronze plaque offered by Cleveland Folding Machine Company for best-designed broadside or campaign

Rules Governing Contest for Cleveland Plaque

Announcement that the Cleveland Folding Machine Company is again offering a bronze plaque for the best-designed advertising broadside or campaign was made on page 115 of THE INLAND PRINTER for July. The rules governing this competition are in brief as follows:

The considerations of the judging will be: (*a*) Order in which the various appeals or selling points are presented upon unfolding the piece; (*b*) distinctiveness and attention value of entire presentation, which may or may not involve uniqueness of fold; (*c*) ease with which the reader can follow the development of the idea, both as regards physical layout and logical development of idea.

Entries must have been produced or created and used between October 1, 1928, and September 25, 1929.

No entries will be considered which are received after 5.00 p. m., September 25, 1929, at the offices of the Cleveland Folding Machine Company, 1929 East Sixty-first Street, Cleveland. Awards will be announced publicly from the platform of the Direct Mail Advertising Association convention at Cleveland and in the trade press. Specimens entered will not be returned to contestants.

No member of the board of governors of the Direct Mail Advertising Association or of the Cleveland Folding Machine Company or any affiliated company is eligible for this contest.

It is obligatory that two copies of each entry be submitted, and each specimen entered should be plainly marked with the name and address of the person who is submitting the material.

Phillips Resigns as Manager of The Southgate Press

Walter J. Phillips, vice-president and general manager of The Southgate Press, Boston, and widely known throughout the printing industry, has resigned from this position. It is understood that the management of this outstandingly prosperous concern will be handled by H. W. Newhall, president of the company.

For sixteen years Mr. Phillips has been in charge of this million-dollar business, and his achievements in regard to both quality and volume of printing produced have attracted widespread attention. He is a strong Typothetae supporter, and more than a year ago was appointed a member of the U. T. A. Marketing Committee. He has served as president of the Boston Typothetae Board of Trade for two terms. Mr. Phillips was one of the organizers of the Graphic Arts Industrial Federation, and from its beginning has been a member of the Joint Industrial Board, which consists of nine employers and nine employes.

The Boston Typothetae Board of Trade passed a resolution of regret in regard to

Mr. Phillips' severance of his connection with The Southgate Press, and concluded in these words: "We are proud of the fact that he served as president of the Boston Typothetae Board of Trade for two years, and has done much constructive work for the organization. We shall always recognize W. J. Phillips as one of the leading lights of the printing industry of New England during his sixteen years' association with us, and he has our hearty wishes for his future success and happiness."

Colonel Miller Made President of Kittredge Company

Announcement is made that Col. Edward T. Miller, formerly executive secretary, the United Typothetae of America, has been chosen president and general manager of R. J. Kittredge & Company, well-known label-printing concern of Chicago. R. J. Kittredge, the founder of the company, is retiring from active management, but will serve as chairman of the board of directors. Modernization of the plant's equipment is planned, and the company is also contemplating the construction of a new building in the near future.

Union Pressmen "Walk Out" in Three Chicago Plants

On July 17 the union pressmen employed by the American Colortype Company, Manz Corporation, and Max Lau Colortype Company, all open-shop plants of Chicago, ceased work at the orders of the local union and the international organization. Demands for union working conditions were granted by the Max Lau Colortype Company, and the pressmen returned to work in that plant on July 18. Union representatives have been negotiating with the American Colortype Company and the Manz Corporation, but at date of this writing (July 22) the pressmen were not at work at these two plants.

Celebrate Holt's Birthday

On July 9 executives of the Ault & Wiborg Company, New York City, tendered a congratulatory dinner to Maynard F. Holt, vice-president and treasurer and the treasurer of the board, and also a director of the International Ink Corporation, who attained his fiftieth birthday on that date. In September Mr. Holt is leaving with his family for a trip around the world, and he expects to return in March.

Building for Printing Schools Completed at Leipsic

On June 29 was opened at Leipsic, Germany, the new building intended to house the Printers' School, the School of Lithographers, and the Masters' School of Business Administration, and which has been under construction for two years. During the dedicatory exercises Architect Droge turned the structure over to the Master Printers' Association of Leipsic, the general council of the German Printers' Association, and the state and city authorities. The building is constructed in accordance with the latest ideas in educational buildings, and cost approximately two million marks. About twelve hundred printing students, plus the attendance at the School of Lithographers, will make use of this structure at once, while the Masters' School of Business Administration will take possession of its quarters in October. This fine school building was erected through the coöperation of the city of Leipsic, the state of Saxony, and the German Printers' Association.



Officials and visitors at the Watford works of the Sun Engraving Company, Limited, in England. *Rear row:* A. J. Hughes, director, Sun Engraving Company; Edward W. Hunter, managing director, Sun Engraving Company; Stephen Henry Horgan, photo-engraving editor of "The Inland Printer"; Lloyd George Benedict, son of George E. Benedict, Chicago. *Front row:* T. C. Eamer, Marshall Engraving Company, London; A. E. Dent, secretary, Federation of Master Process Engravers of Great Britain; A. G. Symmons, works manager, Sun Engraving Company

Paper Company to Share Control With Its Employes

According to a recent statement, the Dwight Paper Company, 626 South Clark Street, Chicago, expects to put into effect in November a plan by which approximately two dozen of the company's employes will acquire control of 49 per cent of the stock and assume active management of the company. Walter E. Dwight will retain 51 per cent of the stock and continue in the position of president, but the responsibilities of management will rest upon the shoulders of the employe-stockholders during a trial period of five months while Mr. Dwight and his wife take a leisurely journey around the world. The name of the company will not be changed, nor will its credit rating be affected in any way by the new plan. Mr. Dwight has no children, and he is following this means of gradually placing the business in the hands of his trusted and capable associates. He plans to step out entirely when the new management can take over his interest in the firm.

Goudy's Marlboro Plant Bought by New England Firm

The Machine Composition Company, 470 Atlantic Avenue, Boston, which also owns and operates the New England Type Foundry, Incorporated, announces its purchase of the Village Letter Foundery at Marlboro-on-Hudson, New York, from Frederic W. Goudy, famous type designer. The purchase includes the machinery and original matrices from which Mr. Goudy has been casting type of his design, and also carries a contract with this type designer whereby his services are available to the New England Type Foundry as regards foundry rights to types which he may produce in the future. Mr. Goudy's Village Types will be cast and fonted in Boston from his original foundry matrices, and foundry type from these matrices will

be available only through the New England Type Foundry or its representatives.

At present Mr. Goudy is working on several beautiful type designs which will be available to the industry within a short time. Also, the New England Type Foundry intends to make the services of this master of design available to large publishers and important national advertisers who need exclusive type faces drawn.

Paper Company Wins Award

The Everett Pulp and Paper Company, Everett, Washington, has been awarded the first prize, a silver cup, in a direct-advertising competition conducted under the auspices of the Pacific Advertising Clubs Association. The firm's advertising is handled by J. L. Murray, director of sales promotion, and the prize-winning campaign was prepared by D'Evelyn & Wadsworth, advertising agency, Financial Center Building, San Francisco.

Beg Your Pardon

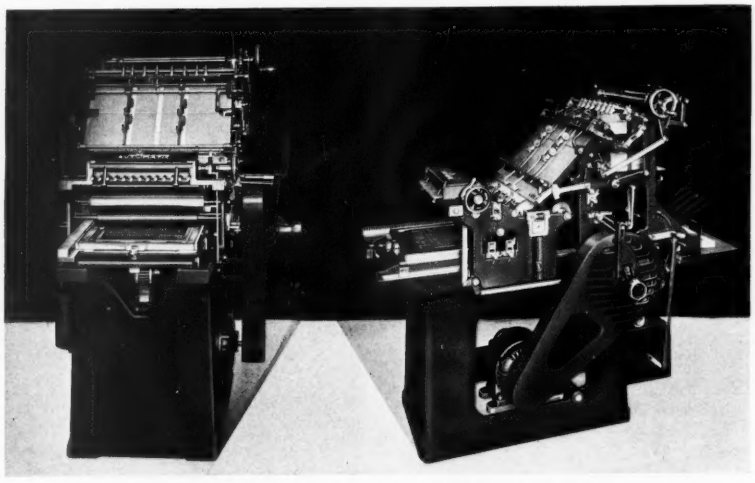
On page 99 of THE INLAND PRINTER for July appeared an item regarding Roy T. Porte's impressions of the printing exhibition at Olympia, England. His discussion of a platen press doing offset work without water rollers was erroneously interpreted as having reference to the pantone process. However, Mr. Porte was referring to the Duality platen, which is sold in the United States by Howard D. Salins Golding Printing Machinery, 608 South Dearborn Street, Chicago.

Western Newspaper Union Is Sold to Employes

Announcement is made that the Western Newspaper Union, a concern which has built up a huge business in supplements and other syndicated material for newspapers, and is estimated to be worth about fifteen million dollars, has been sold to a group of its employes at a figure said to be in the neighborhood of five million dollars. Mrs. Sarah H. Joslyn, widow of George Joslyn, founder of the company, just a year ago refused an offer of twelve million made by banking interests, and her decision to sell the concern to its employes at such a comparatively low price was inspired by an urge to reward those who had been most instrumental in the prosperity achieved by the company. Mrs. Joslyn will retain a million dollars' worth of the preferred stock, but all other stock will be controlled by the employes' organization. H. H. Fish, president of the firm, and E. W. Julian, vice-president and general manager, are members of the employes' syndicate and will continue to serve in their respective positions, and in all other respects the personnel and policies of the company will remain unchanged.

What's New in Equipment This Month

LEVISON PLATE-MOUNTING clamps and bases are being put on the market by the Levison Manufacturing Company, 1540 California Street, San Francisco, as the practical and efficient means of using unmounted plates. The principal advantage of this system is that it eliminates all of the difficulties that so frequently appear when wood mountings are used, such as warping, swelling, nails working loose, etc. Metal bases are employed, the low base for electrotypes being .766 inch high and the halftone and zinc base running .855 inch. These bases are made in sectional pieces ranging in size from 1 by 3 ems to 12 by 24 ems, and a groove is provided along the side for the Levison clamp. After the base has been made up to exactly the full size of the unmounted cut the clamps are applied. The Levison clamp has a projection which fits into the groove or slot in the side of the base, while the lip at the top of the clamp fits firmly over the nailing edge of the plate and locks it securely. The base can be spread to fit any odd dimensions by use of leads between the sectional pieces. Makeready is placed between the plate and the base without any effort or waste of time. Additional details and prices on this equipment may be secured by writing to the company.



Two views of the Salgold automatic jobber cylinder press

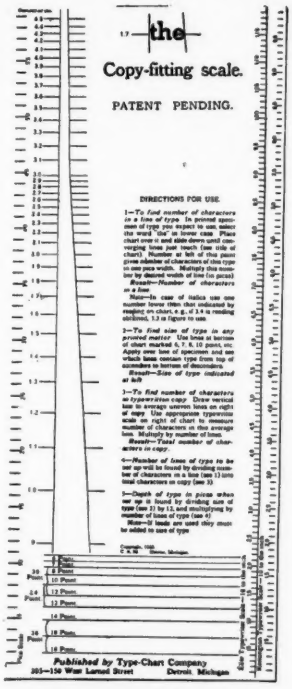
AN AUTOMATIC JOBBER with an output of 3,500 printed sheets an hour is being marketed by the Howard D. Salins Golding Printing Machinery, Incorporated, 608 South Dearborn Street, Chicago. This machine, known as the Salgold automatic jobber cylinder press, is considered exceptional for the quality of work it produces with simple makeready and perfect register, and for its positive high speed. The press base is a single casting heavily ribbed and offering maximum strength and rigidity. The guide rails on which the type bed operates are constantly under oil, thus affording light and quiet performance. A broad shoe brake stops the press without noise even at highest speed. The suction feeder is capable of handling weights of stock up to heaviest cardboard, and many different weights of stock can be handled without changing the suction setting. The envelope-printing device allows two envelopes to be fed at one time, thus doubling the ordinary capacity of the press. Jobs using as many as four colors can be handled satisfactorily on this jobber, and in all respects it will be found a sound investment where the range of work extends from routine commercial work up to quality production in colors. Additional details may be secured by addressing the company at the address which is given.

A SANS-SERIF TYPE FACE having pleasing and distinctive characteristics, and known as Ludlow Stellar, has just been introduced by the Ludlow Typograph Company, 2032 Clybourn Avenue, Chicago. This type face will appeal to many printers because it imparts an atmosphere of newness and modernity without sacrificing its essential qualities of legibility and pleasing appearance. Printed specimens showing the Stellar type face may be secured from the offices of the Ludlow Typograph Company at Chicago.

WEATHERPROOF WRAPPING PAPER, especially adapted for protecting bundles of newspapers or magazines, or even individual issues, has been developed and is being marketed by the Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan. Use of this protection for customers' papers is becoming widespread, as the satisfaction derived by every subscriber is

extremely valuable to publishers in terms of good will. The printer will also realize the advisability of having a stock of such wrapping paper on hand for use with packages delivered on rainy days, as ordinary wrapping paper will quickly soak through and the order that is being delivered will incur damage. Complete details of this practical type of wrapping paper may be secured by addressing the company at Kalamazoo, and it will be glad to furnish specimens for your examination.

A COPY-FITTING SCALE which simplifies and expedites the process of accurately fitting copy into a given space has been placed on the market by the Type Chart Company, 150 Larned Street West, Detroit. This scale, in conjunction with the subsidiary scale which accompanies it, allows the user to accomplish the following steps quickly and without complicated mathematical operations: (1) Determine the number of characters in a line of type; (2) ascertain the size of type used in a given piece of printed matter; (3) calculate total number of characters in a piece of typewritten copy; (4) find out the number of lines of type of a given length that must be set to accommodate this copy; (5) determine the depth of a given number of lines of type in picas.



Appearance of the copy-fitting scale

The scale bases its operation upon the fact that the width of the word "the" in lower-case letters is almost exactly equal to the width of three characters representing an average of all the characters in ordinary composition. Therefore this scale, which is constructed of transparent celluloid, is placed over the given type matter so that the word "the" comes within the channel formed by two vertical converging lines. The point at which these lines just touch the word is, say, the point marked 2.5 on the scale; which indicates that this type will run 2.5 characters to the pica. The other operations are as simple and time-saving as the one described. This scale will be found to be of service in every printing plant seeking to avoid wasted time. Its producer has managed to escape the weaknesses of so many type scales without interfering with the special advantages of this scale, and the result is a genuine contribution to plant efficiency. Orders for this scale, which sells at $2.00 postpaid, will be filled promptly by The Inland Printer Company.

Interesting and Informative Books for the Printer's Library

A Novel Advertising Text

Texts on advertising are legion; but "Advertising Criteria," by W. B. Gress and H. E. Sterling, may safely lay claim to an entirely distinctive and yet wholly sound method of assisting those engaged in the preparation of advertising.

The content is divided into four sections: "Copy," "Typography," "Illustrations," and "Arrangement." The text is almost completely a series of questions, each of which suggests the better method or warns against the poorer. For example, the first item of the first section reads: "Does your headline contain six words or less? More than six words cannot be read at a glance." The second and third items are: "Do your headlines support the idea?" and "Does the first sentence begin in a manner that is irrelevant to the headline?" These and all the other questions, which carefully stress the essentials and the perils of advertising preparation, will be found substantial aids to copywriters and layout men intelligent enough to concede that they are sometimes prone to error or omission. As for the printer who doubles in advertising, he will find "Advertising Criteria" indispensable.

This book has been prepared for the use of advertising students at Carnegie Institute of Technology, and that one fact will give some indication of its reliability. Copies of "Advertising Criteria" may be secured postpaid from The Inland Printer Company at a price of $0.95 each.

The Making of Books

"Books: From the Manuscript to the Bookseller," by John L. Young, will prove of especial interest to those who seek a simple and essentially non-technical description of the production of books. To the average printer the facts disclosed will not be new or interesting. This writing appeals rather to persons such as printing students, apprentices, people contemplating the publishing of a book, and others on the fringe of the industry who desire to get a composite view of book production. The text is capably handled by the author, and the person who needs such knowledge will make no mistake by adding this book to his library. Orders at $1.10 postpaid will be handled promptly by The Inland Printer Company.

"Early Printing in New Orleans"

Under the title "Early Printing in New Orleans, 1764-1810," Douglas C. McMurtrie presents the interesting story of printing's progress during the period when the colony of Louisiana was successively the subject of France, Spain, then France again, and finally became a part of the United States. The book is prepared with all the accompanying evidence to support the conclusions presented—documentary reproductions, notes, bibliography, and chronological summary. For those with a special interest in the history of printing in the southern states the book will hold a very definite appeal.

This writing has been published in a limited edition of 410 copies. Until the supply is exhausted the book may be secured through the book department of The Inland Printer Company at $10.00 postpaid.

Bookbinding Information

"Some Notes on Bookbinding," by Douglas Cockerell, is based on a series of lectures delivered annually by the author at the L. C. C. Central School of Arts and Crafts, London. The book also includes Mr. Cockerell's "A Note on Bookbinding," as many requests have been received for this out-of-print material.

The author comments, "While it is hoped that this book will be useful to librarians and others interested in bookbinding, it is not intended to serve as a textbook for bookbinders." However, the contents cover information which will be considered both interesting and practical by all those concerned with bookbinding, and the book will prove to be of genuine value. This work sells at $2.60 postpaid, and orders may be placed with The Inland Printer Company.

Collectanea Typographica

By HENRY LEWIS BULLEN

On an Old Typefoundry Catalog

With ancient frills, and fancies long foregone,
Like 1890's proudest belles and beaux,
Who stiff and crimped in family albums pose
Before some cloudland vistas, boldly drawn—
Who now no more sweet flattery essay,
Or winsome blush to chide the wanton smile.
Like them, in grand though disenchanted file,
Behold the type designs of yesterday!—
The brood of fashion, Beauty's turning glass.
We neither mourned nor fairly marked their fall;
But forth they stole that secret way where all
Who overstrive to please, in pleasing, pass.

To such abuse those elder ghosts reply,
"Will you be spared from mockers, by and by?"

—Glenn Dexter (Seattle, 1929)

* * *

De Vinne Correspondence—III

During the closing years of De Vinne's great career *Collectanea* was brought into intimate relations with America's greatest printer, through De Vinne's interest in the forming of the Typographic Library and Museum of the American Type Founders Company. Out of this intimacy there grew an interesting correspondence, some of which is in the collection of De Vinneana in the Typographic Library. The first of these letters (printed below) is dated September 12, 1910. De Vinne was then in his eighty-fourth year. It refers to the presentation by the Typographic Library to the Metropolitan Museum of Art of a replica of the De Vinne medal, of which the Typographic Library owns the dies. This medal, by the sculptor V. D. Brenner, celebrated the conferring of the degree of Master of Arts on De Vinne by both Columbia and Yale universities. It has on it busts of De Vinne and Franklin, and is the only medal in honor of an American printer (except some of Franklin) which is assuredly a work of art. That it is such is established by its acceptance by the Metropolitan Museum of Art after its usual expert scrutiny. No American has been more honored with medals, artistic and otherwise, than Franklin, but few of these honor him as a printer. Another (let us say *the* other) medal that may be classed as a work of art is that of Archibald Binny, founder in 1796 of the firm now the American Type Founders Company. The sculptor was Fuerst. It was struck in the Philadelphia mint in 1806.

The letter also refers to the bust of De Vinne then being made by Chester Beach for Columbia University. Of this, three were cast in bronze: one each for the university, the De Vinne family, and the Typographic library.

300 West Seventy-sixth Street,
New York City
September 12, 1910

Dear Mr. Bullen:

I am much obliged to you for the favor you have shown me in your contribution to the Metropolitan Museum. I wish I could make definite promises about the proposed bust for Columbia University. But that matter is entirely out of my hands. The sculptor, Mr. Chester Beach, is now in Rome, where he is making the model, which will be here probably some time early next year. I am warned that the completed work, in the shape of the bronze bust, need not be expected before 1912. Before that period arrives Mr. Bothwell will be able to give the information you need about replicas or smaller busts.

I wish I could write more fully and more fraternally; but I am not in good condition this day for correspondence. I must close, with thanks for your kindness to myself and your enlarged desire to benefit the trade.

Yours cordially,
THEO. L. DE VINNE

* * *

De Vinne's Mixed Bloods

Theodore Low De Vinne's father was born in Ireland. In Theodore's youth he was asked, in a miscellaneous crowd, from what country he came. He replied: "I am a New Yorker—I was born and have always lived there. Whatever patience I have comes from my Holland ancestry; whatever politeness, from my French forebears; whatever pugilistic, from my Irish blood; but when I am thoroughly aroused I'm all Irish."

* * *

Every man owes some of his time to the upbuilding of the profession to which he belongs.—*Theodore Roosevelt.*

Psychology of Printing Types

The Latin characters which, when cast as types, are the chief implements of the printing art, are truly wonderful inventions—not perfect, but for all that more efficient than any other letter characters. In December, 1912, *Collectanea* contributed an article with the above-given title to *The Printing Art*, and of this article he has always been a bit proud. *Collectanea* is reminded of the article by reading recently that Mustapha Kemal, president of the Turkish Republic, and one of the greatest—if not the greatest—statesmen of modern times, believes and has acted upon the philosophy expounded in that article, which, doubtless, he never saw. In the article it is written:

Knowledge other than that of a primary character is now generally conveyed to the mind through the eyes. The printed word is used more than the spoken word. . . . In education based on eye effort the vehicles of visualization are of much importance. Printing types are now the chief messengers of knowledge. They are the mirrors in which ideas and knowledge are visualized. It would be interesting and probably useful to know what influence these mediums (as used by various races) exert on minds, individual and collective. . . . It is not impossible—is indeed very probable—that the silent types through their qualities of simplicity or intricacy, beauty or ugliness, refinement or coarseness, dignity or vulgarity, and suitability or non-suitability to the purpose (as expressed in their design), may have a profound subconscious influence on both individual and national mental characteristics. . . .

The theory that letter models have a psychological influence on their readers was advanced a few months ago by the present writer in an exposition of the radical differences between the solitary geometrical roman letter design, commonly used in occidental countries, and the great variety of cursive letters used in oriental countries. All oriental alphabets have an invariable cursive model. None of them lend themselves to decorative effects. While most of them are graceful, none affords scope to the designer; seemingly fluid, they are actually as unyielding as the characters used by our stenographers. They fitly typify the oriental civilizations, which, like their alphabets, had become stereotyped long before the invention of typography and have remained practically unchanged ever since. [This was in 1912, since when marvelous changes have been or are being effected.] Opposed to these numerous oriental cursive alphabets is the solitary roman letter model, structurally more severe and less graceful, seemingly less pliant, but in reality much more expressive; capable of endless gamut of expression from extreme dignity to the vulgar comic.

The roman letter is exactly typical of the ever-changing, ever-progressing occidental civilization; and probably the models of the characters by means of which the occidentals have been educated for centuries have had a stirring and beneficial psychological influence, which might have been lacking if Europe had adopted an alphabet purely cursive in structure and practically unchangeable in details of design.

Collectanea's article further shows that extensive use in Teutonic countries of the miserable fraktur types current until the latter half of the nineteenth century had the effect of retarding the progress of those countries, to the extent of making them, among the greater peoples, the last to be emancipated from medievalism. It also states that Japan and China were striving to emancipate themselves from their cursive ideographs by adoption of alphabets of geometric design. At the time (1912) there was a war in the Balkans; the Albanians were in revolt against Turkey, and one of the demands of the rebels (the fifth) was "Substitution of Latin characters for the present Arabic-Turkish alphabet." This was the first occasion in history in which a country declared itself to be oppressed by a form or model of written or printed characters prescribed by law or custom in that land.

Since 1912 Turkey has emancipated itself from tyrannic rule. It is now a republic. Its president is the victorious general and progressive and wise statesman, Mustapha Kemal, who is vigorously modernizing his brave countrymen and countrywomen. Three years ago President Kemal was reported to have said:

Within two years the Latin alphabet will be universally used in Turkey, and we shall prove that our intelligence is equal to the civilized world after banishing the incomprehensible Arab characters, which are responsible for 80 per cent of Turk illiteracy. It is no longer a time for speeches. It is a time for action, and we shall institute this important reform, which is certainly not our last.

The president then wrote out his speech on a menu, using the Latin alphabet, and had it read aloud, to prove his facility with the new kind of letters.

Now the reform is being vigorously accomplished. There is to be no change in the language, but it is to be expressed in Latin characters. To effect this momentous change the Kemal administration is using the radio and twelve thousand teachers. Pictures of two typical classes, such as are at work throughout all Turkey, are shown herewith. Kemal himself conducted a class of high officials. Government officials were required to learn to use the new alphabet within three months or vacate their positions. All Turkish newspapers are now printed in Latin characters. Official and legal documents are now written in Latin characters. In one of the radio broadcasts to the people it was said:

The Ottoman alphabet died with the Ottoman Empire. Its Arabic characters prevent our language from developing independence. It was by historic accident that we ever adopted them. We have struggled against them, and language and literature have lost force through the struggle. They are unfitted for the needs of expression in modern civilization. Where technical terms are used, as in banking, commerce, science, philosophy, psychology, and medicine, new characters are a necessity.

A glance at the intricate fourteen-point Turkish printing types shown below will explain the difficulty of learning them.

سڭا تبريك ايدنلرى تبريك و متكل اولنلرى
تقديس ايدرسن يا خدا عبادنى خلاص و ميراثڭى
تبريك كمال ايله كنيسهٔ شريفڭى حفظ و عزيز
مبارك خانه شريفى حسن و شهرتنه عاشق اولان
جماعتى تقديس وقوتيله بزلرى تشريف
ايله بزلرى نظرندن محروم ايتمه چونكه اميدمز
سڭا درجميع امتلرڭ وعزيزكنيسهٔ شريفنه وكشيشلرڭ
وصالح پادشاهلرڭ وانلرك عساكرينه وجميع رعاياسنه
عهد وامن برله ظفر و سلامتي بخش ايله چونكم
جميع صالح بخشيشلر و جميع كامل عطالر عالي
سماواتدن سندن منحدر آيا پدر النور سڭا شكر و
تمجيد برله ثنا و سجود ايدرز يا پدر وابن و عزيز
روح القدوس حالا و هر ان و الي ابد الابدين
امين





Alphabetical reform in Turkey

The Turkish Republic has ordered all its citizens to learn and use the Latin alphabet, and discontinue to use the Arabic-Turkish characters in writing and in printing. (See article "Psychology of Printing Types.") Thousands of schools are now in operation throughout Turkey for the sole purpose of teaching the use of the Latin characters to express the Turkish language. Two of these schools are pictured here

The Ideal Type Face

Certain writers about typography are discussing the supposed need of an ideal type design. Any ideal must be considered in relation to its appeal to individuals whose ideas are diverse; therefore there can never be "an ideal type." But if the ideal were attained, and generally accepted, the world would quickly weary of it. Perfection as a dogma would be unbearable. Adam and Eve were the first to discover that fact. *Collectanea's* "ideal" type face is Cloister, which has recently been adopted for the text matter of THE INLAND PRINTER, but there are type designs which in certain relations *Collectanea* prefers to Cloister. If restricted to one all-purpose type face *Collectanea's* choice would be Garamond. Fortunately for the printing art and industry there is a great variety of such ideals (good, bad, and indifferent) among printers, the consensus of which governs in daily practice. This diversity is for the general good, however annoying to self-elected connoisseurs certain details may be. Standardization of type faces would be a detriment to the art and industry. Let each printer select his own standards, whether good, bad, or indifferent. A world in which all human beings would think and act alike is *Collectanea's* idea of Hell. It is significant that searchers after "an ideal type" and the advocates of standardization of type faces are never printers, but each of them seems to have the desire, in the name of Logic, to enforce his own pet dogma.

* * *

Ambition is a quality that makes for success, provided it keeps on its feet and does not rely upon imaginary wings. It will arrive quicker if animated by the determination to excel at each upward step. A prudent haste is wisdom's leisure.

* * *

Compare trades: What other is more important to progress of all kinds than our trade of printing? Think about it.

* * *

In the field of salesmanship, advertising is the range-finder.—*Graphica.*

Cutting Wooden Wedges for Handling Angular Composition

By JAMES H. RODGERS

WHEN laying out advertising copy for a more effective display in magazines and trade papers it is often deemed advisable to have a cut, or a panel containing type, set at an angle to the remainder of the advertisement. This is clearly illustrated in the accompanying pages extracted from an issue of *Machinery*, and one may find many similar layouts in most of the current magazines.

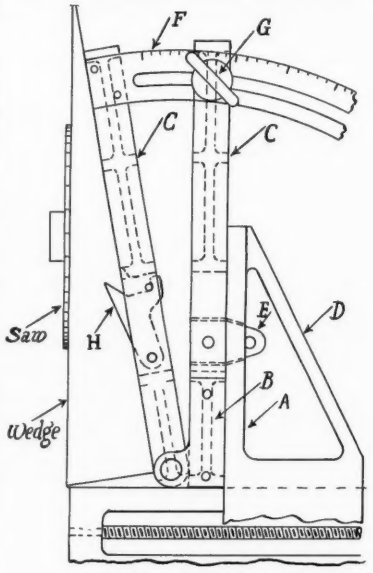
The writer, a machinist in a large printing plant, has had occasion to notice the setting of such copy and the methods used in arranging the different sections of the advertisement. In a great number of cases the compositor may use various lengths of slugs or furniture in locating the angular cut or panel; others locate the "block" and fill in the space with molten metal from a linotype pot; still others cut previously marked wooden wedges of the desired shape to align the cut with the rest of the matter. As a general rule the cut or panel placed at an angle is square or oblong in shape, or, in the case of ordinary type, the arrangement may be that of pyramid or cone, the length of type lines increasing or decreasing according to the layout.



The device enables the compositor to cut the wedges shown by which the cut or type panel laid out at an angle can be securely and accurately placed

In order to facilitate the composition of this class of advertisement the writer designed and constructed the simple fixture shown in the accompanying sketch, which may be attached to the ordinary trimming saw for the purpose of accurately cutting the different sizes of wedges to meet the varying requirements of angular layouts. The specific method of attachment will, of course, need to be modified to conform to different designs of trimming saws.

The two pieces *C* and *C* are made of metal furniture, four ems wide and about



Wedge-cutting device

eight or nine inches in length. To form the hinge the piece *B* is riveted to the piece *C*, which in turn is rigidly held in contact to the face of the movable right-angle gage *D* by a tapered pin passing through a hole in the clamping piece *E;* this piece *E* is fitted in and riveted to the fixed leg *C*. The graduated piece *F* is fixed at one end to piece *C*, and clamping thumbscrew *G*, which passes through a slot, allows the device to be set and secured in any desired position within the limits of its movement, which is 45 degrees. One of the divisional sections in each of the legs is milled or filed out to receive the pieces *E* and *H;* the latter is for use when cutting smaller wedges, and may be pushed clear in to cut full-length blocks.

The convenience of this device is that it may be detached, taken to the compositor's frame and set and locked according to the angle of inclination, and then located on the trimming saw for the cutting of the wedges. In the case of a square or oblong cut the included angle of all four wedges will be the same, the lengths varying according to the proportions of the cut. The appliance has proved its efficiency and economy in our plant, and we are glad to pass the idea along for the assistance of compositors who feel the need of competent equipment for this purpose.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

A Valuable Invention for Planographic Printers

Thomas E. Richards, Auckland, New Zealand, has just been granted British Patent No. 280,958, in which he claims he gets a tough, durable image which absorbs ink readily, gives good depth of color, and can be run at a high speed. He first gets a negative fish-glue image on the grained zinc by printing from a positive. After the negative image is developed with water the fish glue is not hardened in any way, but just dried. His invention consists in applying to the negative image the following mixture: (A) one pound asphalt is dissolved in one gallon turps and brought to the boiling point; (B) one-half pound transfer ink is dissolved in one quart turps, to which is added one dram elba green oil and one dram oleic-acid oil. A and B are mixed together and the zinc plate is coated with the mixture by whirling and dried by heating to 112 degrees Fahrenheit—no more. When the plate is put in water the asphalt-and-transfer-ink mixture can be brushed away. After soaking the plate in a 10 per cent phosphoric-acid solution the glue can be removed. Then it is etched for twenty seconds in a 10 per cent nitric-acid solution, washed again, and immersed for a minute in a 10 per cent solution of phosphoric acid; and washed, brushed, dried, and heated up to 250 to 260 degrees Fahrenheit for several minutes. When plate is cool it is coated with gum arabic and dried, when it is ready for running on the press.

Equipment for Photogravure

I see some beautiful photogravure work in circulation, and you have advised the photoengravers to look into it as a good business proposition. How much additional equipment would we require, and where can I get a book on the process itself?—*"Photoengraver," Atlanta.*

Workmen with experience in photogravure and rotagravure and a printer and press to do your work are your first needs. After that you will require a diapositive camera for making positives; a rotagravure screen, dry-plate darkroom, carbon tissue and a drying closet for the tissue after sensitizing, retouching stand for negatives, separate trays, and a clean place to carry on the work. There is no practical book on the subject, though the Autotype Company issues a booklet called "Notes on the Rotary Photogravure Process," and this may be had by writing to the company's agent, George E. Murphy, 57 East Ninth Street, New York City. Ask for the enlarged edition of this booklet.

Speeding Up Bichromated Enamel

Much laboratory work has been done at different periods in an endeavor to discover a means by which the sensitiveness of bichromated gelatin to light might be increased. Dr. J. M. Eder and E. Valenta are notable for their research on this subject. F. J. Tritton, B.Sc., F.R.P.S., after giving much time to this investigation has just published his findings, which, as applied to photoengraving, are as follows: Take thirty-three parts of the normal glue solution (without the addition of ammonia) and add ten parts of a 5 per cent cerium-chlorid solution. If the latter is stirred in slowly it will be found that the addition of so much water has not lessened the viscosity of the glue. Mr. Tritton states that when metal plates are coated with this enamel "successful exposures can be made at one-third and one-fourth the usual exposures, and it has been shown that the resulting image withstands subsequent treatment even better than the normal. It was found that tint or scum on the surface of the copper was rather serious; with zinc this scum is practically absent." In using cerium chlorid these precautions must be observed: The chromate used must be a pure and neutral bichromate. If an excess of acid is present it will have a solvent effect on the cerium chromate formed in the mixture. If ammonia should be added to the enamel the effect will be to harden the whole enamel as if it had been exposed unprotected to light. Enamel containing cerium chlorid deteriorates rapidly, and must therefore be used soon after mixing. It is hoped that when some of our practical readers follow up these researches of Mr. Tritton's they will find that the drawbacks to supersensitizing gelatin and glue may be overcome.

"Imperial Plates for Process Work"

The title of this item is the title of a twenty-six-page book, having six inserts, which should be decidedly interesting to process engravers. It tells something of the research work done in the laboratories of dry plate makers to discover an emulsion that would produce a dry plate having the fineness of grain, lack of halation, and high gamma of intensity characteristic of the collodion wet plate. It is claimed that all these qualities are inherent in the New Series process plate and that "for almost all work it will do everything that collodion will do." The same process-plate emulsion is coated on their No. 99 negative paper. This is not a strip film, so, for reversed negatives, a prism will have to be used. The paper support is so translucent that oil or varnish is not required for additional transparency. The company also describes a new panchromatic process plate for use with standard tri-color filters and a strip-film process plate. Readers of THE INLAND PRINTER can obtain copies of this book free of charge from G. Gennert, 26 East Thirteenth Street, New York City, or from the Imperial Dry Plate Company, Cricklewood, London, N. W. 2, England.

The Inventor of Enamel

I am writing some photoengraving reminiscences and cannot find in THE INLAND PRINTER files the date when Hyslop invented the enamel resist for copper. Will you let me know when it was printed?—*"Old Timer," Chicago.*

You should find what you require in this department of THE INLAND PRINTER about thirty years ago. New generations have become photoengravers since, and as they should know this important point in the history of our business it is retold. It was W. H. Hislop, not "Hyslop," who perfected the photoengraver's enamel in January, 1892. He began by carbonizing gum arabic and other colloids until he discovered the perfect properties of fish glue for the purpose. In the *Artist Printer,* Chicago, October, 1892, you will find an article by him on the subject. His improved formula should be known by every photoengraver; it is: Le Page's glue, two

ounces; water, two ounces; ammonia bichromate, 120 grains; water, two ounces; dried albumen, one-fourth ounce; water, four ounces; chromic acid, ten grains; water, four ounces. It will be noticed he made up the formula in three water solutions and when the ingredients were dissolved poured them together, which is still good practice. This will be found a good formula for use in all climates.

Judge Mulqueen's Decision

Can you tell us where we can find a copy of the famous Judge Mulqueen's decision about photoengraving being an art, not an article of commerce? At a meeting here no one could recall his exact words and I was asked to write to you.—*"Secretary," Boston.*

Judge Mulqueen's decision was delivered in the New York Supreme Court in January, 1918. It covered twenty-eight pages of typewritten matter. Members of the Photoengravers' Board of Trade, of New York, were charged with violating a New York anti-trust law by adopting a scale of prices for their product. This Donnelly anti-trust law was "against combinations to create a monopoly in commodities which constitute the necessities of life, or any article or commodity in common use." Judge Mulqueen pointed out that "a photoengraving is always made upon special order. It is useful only for the individual for whom it is designed, and is useless and worthless to the public at large. A photoengraving is unmerchantable and unsalable in the market. Therefore it is not a commodity in common use. The business in which the defendants are engaged cannot be called manufacture for production or sale within the ordinary sense of these terms. Photoengraving is rather to be regarded as an art or process."

Chromium Plating

I note what you say about chromium plating, and would ask where I can learn something about it.—*"Box Maker," Brooklyn, New York.*

You will get something of the fundamentals of chromium plating in the *Brass World*, December, 1928, pages 374-75.

Removing Etched Copper From Cylinder

It is the present practice to remove the etched pages from a copper rotagravure cylinder, after the edition is off, by grinding and depositing a new film of copper. At the recent printing exhibition in London the Nickeloid Company showed a copper cylinder on which the etched outer film of copper was partly stripped from the copper cylinder in the manner that Indians stripped the birch bark to build their canoes, thus dispensing with grinding the film away. Of course a new film of copper must be deposited, ground, and polished. This idea is of practical value because it saves one operation.

Pantone in Denmark

The pantone frontispiece in the May issue of THE INLAND PRINTER, showing Caxton, the first British printer, in Westminster Abbey, brought out many curious queries. One of these, from Steen Hinrichsen, printer, of Copenhagen, Denmark, reads as follows: "Our paper, *De Grafiske Fag*, is discussing pantone. Will you advise us if you consider pantone practical enough to make worthwhile its introduction in Denmark.

If you want large-edition printing on cheap paper the answer would be yes. It would appear at this writing, however, that pantone must first come to the United States, where the presses to print it, the methods for handling it, and the proper papers and inks to use will be worked out.

Graining Bath for Copper

I have been using for years as a graining bath for zinc: thirty-two ounces water, one-quarter ounce nitric acid, and about one-half ounce powdered alum. When I want to get rid of the polish on copper and give the surface a tooth to hold the enamel I have to grind away the surface with charcoal. Is there not a graining bath for copper?—*P. J. C., Philadelphia.*

You can brush over the surface of the copper an old ironchlorid etching bath to remove the polish, or one-half ounce chromic acid in twenty ounces water will remove the polish and give the copper a tooth; but the chromic acid is such a poison it is safer to use the willow charcoal, as you have been doing in the past.

Will "Washout" Engraving Be Revived?

I worked the old "washout" gelatin process for Oestricher, Cliff Street, New York City, 1888-89, and later for the Galvanotype Company, which was trying to reproduce the Encyclopedia Britannica by "washout." I lost my formulas years ago. Have you anything that gives that process? I need it now. — *James Ryan, Stockport, Cheshire, England.*

It is interesting to find so many of the old-timers speaking affectionately of what was called "washout," though the proper name was the "Photoelectrotype Process." The only book that described it quite fully was published by The Inland Printer Company in 1913: "Horgan's Halftone and Photomechanical Processes," long out of print. Pages 63 to 68 are devoted to it. The first paragraph states: "The photoelectrotype process was one that about 1880 produced the best photoengravings. It is now only a memory, and but few of the old engravers are left to tell the procedure. The most successful method may be said to have originated with William H. Mumler of Boston, who patented it (No. 163,514), May 18, 1875. The invention has frequently been credited to J. Husnik, of Prague, who received a British patent on January 1, 1887, or twelve years after Mumler had received his patent."

These patents are the easiest source of information now. The writer has a piece of Mumler's washed-out gelatin before him. It is as hard as ivory, but it shows that for depth and sharpness of line no photoengraving process can equal it. Still the memory of the horrible odor of the rotten gelatin necessary for use in the method leads him to believe that no modern board of health will permit the method to be revived within a city's limits.

Photoengraving Apprentices at School

It seems but a short ten years ago since the writer was called in consultation with a committee for the purpose of planning a course of studies for photoengraving apprentices. The New York Board of Education had granted space for evening classes in a night school. How to begin without equipment was the question that we discussed until morning. I was insistent on training the eyes and hands of the apprentices by practice in drawing first. This was agreed to, so the boys began with drawing and dry-plate photography. Now the several hundred apprentices have seven competent instructors in drawing, chemistry, physics, optics, and all the photomechanical processes, with ample equipment. Attendance is compulsory for all the apprentices. The New York Photoengravers' Board of Trade and the Photoengravers' Union assist the board of education in the direction and supervision of the school. This year they have issued for the first time an annual, called "Hi-Lite." It is written, illustrated, and photoengraved by the students of the school.

Bleaching Bromid Prints

I make pen and ink drawings in waterproof ink upon photographs, bromids, printing-out papers, and gaslight papers. Is there not some chemical other than what I am now using to bleach out the photograph and leave the paper white for zinc etching? I get from my photoengraver solutions of mercury and cyanid to do this bleaching with, but they are such deadly poisons that I am nervous about having them in my studio.—*"Artist," New York City.*

There is our old friend thiocarbamid that we use for removing silver stains, green fog, and pyro stains from dry-plate negatives. This will bleach photographs if nitric acid is used in place of the citric acid which is customarily used for acidification. A good working formula would be one-half ounce of thiocarbamid in twenty ounces of water, to which one-half ounce of nitric acid should be added. Photoengravers will find this solution convenient for removing silver stains, although after it has done its work it should be washed from the hands, cloth, or whatever it is applied to immediately. Although it is not as dangerous as the others this bleach should bear a "poison" label.

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

Flowers for the Living

MONTGOMERY, ALABAMA.

To the Editor:

I do not believe in waiting until a man has been dead as long as Benjamin Franklin has to erect memorials; therefore, I would like to start a fund for the creation of a memorial to R. T. Porte, who, I believe, has been of greater service to the printers of the world than any other man of this time. If you care to mention this, and think it is worthwhile, my check is ready for this purpose.

BEN W. DAVIS,
Davis Printing Company.

Looking Backward

LINCOLN, NEBRASKA.

To the Editor:

On page 76 of the May issue of your most worthy magazine I note the familiar face of W. B. Crombie, of Worcester, Massachusetts, a fine-looking man, but oh, how changed from the time I first knew him when he was running a little two-by-four job shop, The Ivy Press, in the city of Lincoln, forty and more years ago. I first knew "Billie" Crombie before he engaged in the business of printing, when he appeared as a "cub" in one of our city shops, and can almost remember the day when he and Erstine King entered into partnership in the establishment of The Ivy Press at Lincoln.

I remember the day that "Billie" left Lincoln. He was given over to drafting in printing, and sent some samples to a party up North for examination and comment. The party was so taken with the samples that he engaged "Billie" at an enormous salary for those days, where he continued for a number of years, and then went East and entered into business for himself. And now after these many years his face bobs up before me in THE INLAND PRINTER, "The Noblest Roman of Them All," and brings back those times of worry and trials, of joys and sorrows, of good business and bad, and, last but not least, the parting of those friends of so many years ago.

Erstine King, his partner, was what was then known as a "curved-rule fiend." He could turn a piece of rule into more shapes and figures and print them in all the colors better than any shop in this country, and got lots of it to do. He is now on a farm down in Oklahoma, and retired from the printing game on account of infirmities having double-crossed him.

Mr. Crombie says he has read THE INLAND PRINTER for forty-two years, yet he has none the best of me, for I received it for many years, and when I stopped receiving it I borrowed my neighbor's. And now I look forward to its coming almost as regularly as I look forward to the home table at which I sit down three times a day. Until very recently I had the copy of the very first issue of that wonderful magazine, but when we were cleaning house a few weeks ago it fell into the discard and was "Gone from Sight and from Memory Dear."

The Ivy Press is still in existence, but of course to me it is not the shop I used to visit more than two score years ago.

I have often wondered what the printer of today would do if he had to go back and become the printer of yesterday. Here is W. B. Crombie, one of the old school, who is now at the head of one of the larger establishments of the age, and as he looks back to those days and reflects, he must, with us, be compelled to cry out, "How wonderful are Thy works!"

HENRY ALLEN BRAINERD.

An Old-Time Remedy for Green Rollers

WILLOW GROVE, PENNSYLVANIA.

To the Editor:

Now that the season is at hand when the bugaboo of green rollers makes its presence felt to torture the pressman and cause him to use language that is not fit for publication, every pressman will welcome a suggestion that will help him to overcome the difficulty.

Some will make sneering remarks about this method, others will simply shrug their shoulders, and others will simply class the cure as the ebullition of a nut's brain. But the fact of the matter is that for the past forty years or more this remedy has been a staunch ally of an old-timer, and has pulled him out of many a difficult hole. It is not original, either, but a hand-me-down.

It is simply this: *When rollers are green, and refuse to take or distribute the ink on the plate of a job press, just take them out, wash them, and roll them over the floor. After that wash them again, put them in press, and go ahead with job.*

I have never known this method to fail in over forty years. Some of the men I urged to use this method during the humid season looked askance at me at first, but were profuse in their apologies when they found it worked like a charm.

If the different stunts of the "old-timers" were more generally followed, a great many of the ills printers are subject to would be eliminated. Today, however, there are too many "experts" out for an easy living who have no time for old-time methods. While I have tried most all the modern stunts, I, for one, have found that the old-time methods, gleaned from bitter experience, usually prove the best.

I have been a consistent reader of THE INLAND PRINTER ever since it was first issued, and was one of the first subscribers in the City of Brotherly Love.

I wish the PRINTER continued success and congratulate you on the new makeup, which, in my estimation, is 100 per cent.

JOHN D. MIGEOT.

Inaccurate Paper-Cutting

MOUNTAIN VIEW, CALIFORNIA.

To the Editor:

In the May number of THE INLAND PRINTER we notice a request for advice on cutting paper so as to avoid inaccuracy. We hope that the advice given by Mr. St. John has been helpful to the querist, but we fear that his problem is still unsolved.

In the first place, it is not quite clear to us that the inaccuracy referred to is caused by too long a bevel on the knife, although this is quite possible. In caring for three power cutters during the last twenty-five years we have learned that the length of bevel is but one of the factors influencing accuracy of paper-cutting.

First in importance is the rigidity of the knife bar. If the paper cutter in question is one of recent design the knife bar may be stiff enough to avoid any "spring" or

deflection while making the cut. But it is quite possible that this important member is causing much or all of the trouble.

Next, the knife may have the correct bevel and still be improperly "honed" or sharpened. If the edge is honed *too much* on the back side, after grinding, the knife will have a tendency to "draw out," as is outlined by your correspondent. We find that the knives should be honed according to the individual weakness or peculiarity of each machine. The tendency of the overlong (or concave) bevel to "undercut" may be counteracted by a little extra honing on the back edge.

Last (or first, perhaps) the knife should have the *correct bevel,* as outlined by Mr. St. John. But this alone will not entirely control the accuracy of the cut. A weak knife bar or wrong honing will make accurate cutting difficult, if not impossible.

It is assumed, of course, that the machine is properly adjusted, and that the clamp is tight enough to hold the pile of stock firmly. But there is another phase of the situation that has not been mentioned. We have found that a pile of stock may be cut through (or near) the middle of the sheet with no evidence of inaccuracy. But if a light "trim" be taken from the edge of the pile, the top sheets will invariably be shorter (or narrower) than the bottom sheets. A mere "shaving" cannot be trimmed from the pile with accuracy under ordinary conditions. This seems to be due to the fact that in (or near) the center of the pile the knife meets considerable resistance on its beveled side, which tends to hold the knife back and prevent drawing or crowding. A longer bevel, a very sharp knife, and a minimum of back honing will help to overcome this difficulty, in my opinion. F. H. Gage.

The Sign "30" Again

Imola, California.

To the Editor:

The sign "30" in my opinion is derived from the abbreviation "C. O." ("copy out"). A telegrapher found it much easier to transform the letter "C" into a 3, the letter being virtually reversed, and the abbreviation "O" changed into a cipher. Then it looks like "30." Or possibly the telegraph operator, to increase his speed, employed the shortest method to tick out the words "copy out," and used the well-known dots and dashes for the formation of the Arabic figures "30." And everyone will find it easier to write "T. O." connectedly than "C. O." A. V. Boyne.

Let us give our customer confidence in our vision, that we may give him more than custom ideas and practices, thus helping him to become a leader and not an imitator.—*May-Bs,* house-organ of Herbert C. May Company, Houston, Texas.

Should Newspaper Advertisers Buy Type Faces or Have Exclusive Use of Certain Faces?

By COLEMAN N. EVERETT

This is a unique report. Advertisers' preferences in type faces constitute a problem for the publisher. They want the exclusive rights to certain of the paper's type faces —or they insist on buying their own in order to be exclusive. What policy is followed by the various publishers in handling this problem?

Requests of advertisers for new type faces, some of them even asking for the exclusive use of such type, and others offering to buy the type themselves so that they could control it, caused the Milwaukee *Journal* to compile what is probably the most complete newspaper-display-type survey ever made. Wishing to know the situation among other metropolitan newspapers, the *Journal* mailed out questionnaires to newspapers in towns of 100,000 population or more.

The questions asked were: "Do you allow the exclusive use by an advertiser of type owned by your company? If you do, what faces and sizes of display type are so used? What faces and sizes of machine type do you use? Do you allow advertisers to purchase their own type for use in their advertisements? If you do, what faces and sizes of display type are so used? What faces and sizes of machine type are used? Other than the above-mentioned display types, what faces and sizes of display type do you carry in stock for setting advertising? Other than machine types, what faces and sizes of machine type do you carry in stock for setting advertising?"

The questionnaire was returned by 109 newspapers. Eleven of these papers, or 10 per cent of the entire number, allowed the exclusive use of type owned by them by one or more advertisers, and 59 per cent, or 65 of them, stated that they allowed advertisers to buy their own type. Among the 10 per cent granting the exclusive use of the newspaper's type several indicated that they had discontinued the practice, while others stated that they tried to discourage it whenever possible. The policy of the Milwaukee *Journal* in this matter is not to grant any advertiser the exclusive use of type owned by the paper, and not to encourage any of the advertisers in buying their own type.

When all the questionnaires were in, it was revealed that 53 papers had answered to an extent which would permit counting the number of type faces and the number of kinds of type carried for setting advertising. It was found that the total number of faces listed by the 53 papers was 1,195. The average number of faces to a paper was 22.54, while the average number of sizes of type of each face for the average paper was 6.7. Multiplying this by the average number of faces to a paper we find that the average metropolitan American newspaper carries 151.7 different sizes of display type, divided, as shown above, among 22.54 different faces or families.

The largest number of type faces in one composing room was shown by the *Journal* survey to be 62, with 57 and 52 second and third. In total number of fonts in the composing room the three papers having the greatest number ranked 460, 402, 344.

Standard types, such as Caslon, Cheltenham, Century, and gothic are used most widely for display, some size and face of each one being carried by almost every paper. Among the old and practically obsolete types De Vinne and Hancock continue to hold their own. De Vinne is still found in 39 per cent of the composing rooms of the papers included in the *Journal* survey, while Hancock is represented in 28 per cent of them. Most of these old types are carried in odd fonts, not in complete families, and kept in sundry cases.

Of the newer types Bodoni was indicated by the survey as the most popular. Scarcely any composing rooms were found to carry in stock the ultra-modern types, such as Nubian, Ultra-Bodoni, Broadway, Garamond, and Cochin. So few papers carry any of these that they are clearly shown to be jobshop and magazine types. They appear in newspapers only in agency advertising, as set up and electrotyped in jobshops for the clients of the individual agency.

The Milwaukee *Journal* survey showed clearly that the trend is to refuse to furnish advertisers with any exclusive type at the newspaper's expense and to discourage their own purchase of type faces. The average large metropolitan newspaper carries a good stock of practical, attractive types suitable for every display requirement. When advertisers ask for a type that is obsolete, or which the mechanical superintendent of a newspaper knows will not prove adaptable, they are shown a variety of others which will do exactly as well and which will stand hard usage.

The newspapers realize that it would be impractical to handle many faces, that there would be no room to store them all, and that they are passing fads and not substantial, where the advertiser sees only his momentary desire for a new type face. More and more the newspapers are suggesting that advertisers use the type on hand, providing, of course, that they have a real variety to offer to the advertiser who seeks distinctive type faces.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Thermographic Powders

We want to secure a formula for the preparation of what is known as process embossing powder, used to dust on wet ink and raised by applying heat. Can you help us?

Advise that you get these powders from the manufacturers of equipment and supplies for the thermographic process, who have been investigating and experimenting during the past twenty years, and save yourself considerable trouble and time. For the dull finish a black flock may be used and for gloss various hard gums like copal, dammar, etc., are pulverized. The principal points in the process are (1) to choose an open-face letter, (2) to use an ink with sufficient tack to hold the powder, and (3) to use proper heat. And, of course, have up-to-date equipment.

Stencil Printing on Cards

We are interested in stencil printing for printing signs on cardboard in different colors, and would like to know how this is done and where we may obtain the various materials, inks, equipment, etc. Thanks for your help.

This is commonly known as the silk-screen process, which has been described in THE INLAND PRINTER. You can get full information, etc., from the inkmakers advertising in THE INLAND PRINTER.

Column-Rule Workups Near Gripper Edge

The body of the enclosed job is set on an eight-point linotype slug, two-point monotype leaded on all pages, except pages 2 and 3, which are three-point leaded. The column rules were six-point monotype, although on the sheet enclosed the column rules have been changed to two-point brass rule with a two-point monotype lead on each side. I am enclosing a sample linotype slug and monotype column rule. A great deal of trouble was experienced with the column rules working up, especially near the gripper edge, and we would like to know how to prevent this trouble.

Since the substituted brass column rules also are coming up one might infer that the bed clamps are too tight, springing the chase and form near the gripper edge. As the high matter is pushed down by the cylinder, the column rules are pumped up a little bit at each impression and steadily higher. Suggest that metal furniture be used between all pages, separate pressure being applied at the foot of each column in the lockup, but no pressure against the foot of a column rule. The column rules should receive their pressure from the side. After placing the chase and the form on the bed of the press, unlock the quoins and first lock the chase with the bed clamps entirely independent of the form, testing to see that the chase is not sprung but firmly seated on the bed. Next lock the form and test it in the same way. It is surprising how very little clamp and quoin pressure is required. A great many cases of workups are due to too much pressure from the bed clamps or the quoins. If this does not afford the remedy we shall be glad to go into the matter farther.

Playing Cards

I am desirous of learning the methods of production in the making of playing cards: how the printing is done, the coating of the card for gloss and smoothness, gilding the edges, kind of stock generally used, type of presses for coating and gilding, etc.

Various grades of bristol are used, depending on grade of playing card required. For the better cards what is known as rag or ledger index is used. Various processes are used to print cards. The edges are sized and gilded by hand. The high gloss or slip finish is secured by passing the card through calender rolls. The Holyoke Machine Company, Holyoke, Massachusetts, sells machines for making such cards.

Not a chance in the world to compete with the big playing-card manufacturers, but you can place orders with the smaller, independent playing-card manufacturers. In a limited field, supplying a high-class list of customers, you could buy glazed cardboard, print the cards yourself, and have a finishing concern varnish them.

This is work that requires great care because no card may have on it any distinguishing mark which would enable anyone to cheat those with less keen perception. The manufacture of playing cards is now highly specialized and the most important steps of the process are controlled in a few hands by means of carefully guarded secrets. Anyone can manufacture playing cards, but not so as to successfully compete with the big companies.

Register Changes When the Press Is Tripped

One or two questions: The first is, What causes a cylinder press to go out of register when it is tripped? It will go out every time for the first four or five sheets; about two leads for the first sheet, then less till it gets in again and stays in register until the press is tripped again. Also, will a process job look just as good if the usual order of printing is reversed and transparent inks are used?

It is the increased speed gained by tripping which causes the variation in register. While with many subjects it does not matter whether translucent yellow ink is printed first or transparent yellow last, it is well to prove all the colors in the proposed sequence and compare with the engraver's proofs before you change the sequence he follows. Some subjects require translucent yellow printed first.

Height of Plates for Newspaper

Prints of halftones in our paper show smut in the highlights, and bringing up the edges of line cuts causes the routed spots to print. Should the plates be higher than the type?

If mounted on metal the plates should be type high, but a thin sheet higher is permissible if mounted on wood. The filling of the highlights and the prevention of spots routed out from printing are taken care of by a graduated overlay which relieves the impression where it should be light and increases it on the solids.

Workups

Enclosed find printed sheet with workups showing. Will you please explain, if possible, the cause and remedy? I am a compositor and was called over to the press on which the form was running. The form was tight and square. Some of the matter is old, some new. I tried putting a strip of card on the ends and at the bottom of the lines, but it did not stop the workups. The form was at the side of the bed.

As the workups appear in two columns out of five it is probable (1) that the slugs in the blank space between these columns are just a trifle longer than these columns, thus bearing off the required pressure on the columns, or (2) these two columns are a trifle shorter than the three other columns, in which case a lead or two more spacing matter should be added to the two columns showing workups.

Capacity Form on Cylinder Job Press

Enclosed is print of a solid plate on which we have a run of 300,000, and we have tried to produce it on a cylinder job press. The plate is mounted on wood and anchored. It is a nickeled electrotype, tested for height, which is .918 inch. The plate fills the chase, and I claim it is too large for the press. You will notice roller streaks, which must be entirely eliminated. We have tried different inks, both long and short, and have added tint base. The tint base helped, but streaks still show. We have new rollers and have tried various settings. We have to carry four supers under plate and three extra supers on cylinder. Can the streaks be eliminated, or is the plate too large for distribution? Another problem: We have trouble with our rollers melting. How can we avoid melting?

As this solid plate extends 15⅞ inches back from the gripper edge you are trying to ink a solid plate somewhat wider than rated as the capacity of this press, which on open forms is 16¼ inches back from the gripper edge when No. 1 is the only form roller on the form, No. 2 and No. 3 form rollers being raised and functioning as distributors. The better way would be to put this plate on a larger press and put other forms on this press with which you are having difficulty. If this arrangement is not practicable you may print the solid plate, over capacity size as it is, on the small press if preparations and makeready are perfect, but not under other conditions.

Mount the plate on patent metal blocks or other metal base. Test it for height. It should be absolutely level and type high. Lower the cylinder until the bearers barely pinch a gage .908 inch high. Dress the cylinder with nothing but oiled-manila tympan paper excepting a few sheets of super for makeready convenience. Set the rollers as lightly as you can and still get inking, to avoid streaks. This means the plate must be level and the rollers set perfectly. Set your fountain by the ductor roller film, as this is the guide as to how much ink is going through. The ink must be exactly right for the paper, the rollers, the temperature, and the press and you had better rely on the inkmaker and have him mix the tint so you can use it straight from the can. As the tint is a gray and the paper has a gray cast, the problem of ink will be easiest solved by using a transparent tint, mostly tint base, mixed a deeper gray than is shown by the impression and of concentrated color. This will help considerably, as it will allow you to carry minimum color.

As for the melting rollers, it is helpful to equip one's press with a roller-cooling fan and set the rollers lightly as possible, because on a fast press with pyramided rollers the rollers heat and expand after the run is started. If the solid plate of over-capacity size bothers you, remember you still have a reserve to draw on: You can double-roll or you can put the sheets through twice with double roll and still make good time on this fast press. But do not carry four supers under the plate and three extra supers on the cylinder. It is not helpful in the first place, and you are likely to rip the plate off the base and smash up. One extra super under plate and one on the cylinder are plenty, and two under the plate are the limit. Whichever addition you decide to make, you should add the same thickness beneath the plate and on the cylinder.

Blur on Rules in Platen-Press Forms

I am sending sample of folder showing blur in the border. Good rollers and ink were used. The platen was set accurately and a hard packing utilized. We often have trouble with forms with open space next to rules and borders. What can I do to remedy this?

There are various causes: The form may be sprung and not firmly seated on the bed of the press; the rules may not be rigid but wobble under impression; the tympan may not be taut under both bales and may not be smooth; the stripping devices may not be holding the sheet firmly at impression, etc. Probably the two most frequent causes are unequal impression on the rules and wavy sheets of paper. In most cases of blur and slur, if the impression is equalized on all the rules, and for the entire length of each rule, the blur will cease unless it is caused by wavy paper. Cork or rubber glued to fenders or strips of card stretched from gripper to gripper will stop slur caused by wavy paper if the impression is even.

Other helps are the auxiliary grippers. These extend at a right angle to the regular gripper, and a second set of auxiliary grippers extending at a right angle to the first may also be attached. These grippers are time-savers because they may be positioned more quickly than cork or rubber and "stay put." Special narrow grippers are also useful for narrow margins in the middle of a form or next to the end gage. The bits of cork or rubber may be of any size to suit the space where they are to be used and should be from fourteen to eighteen points thick. Some very obstinate blurs are caused when the platen is not parallel to form or when using very heavy cuts in upper end of chase, next to clamp.

Gold Size for Coated Paper

Is there a special gold size for printing solids on coated paper? Ordinary size picks the coating, and if I reduce it the bronze will not adhere. Also, when printing a job in gold size on a job cylinder press, how can the ink be prevented from drying too fast and yet not offset without using the gas heater, which dries the ink before the sheets may be bronzed?

Yes, there is a special size for solids on coated papers. Instead of retarding the drying of the size, arrange for bronzing to follow closely the printing.

Cut, Score, and Print in One Operation

I am sending a sample of a job we recently put through in one operation, cutting, scoring, and printing. We have worked out the problem of cutting or scoring close to printing parts of form without cutting the rollers or putting on any attachments for the purpose.

Your sample is a creditable job. Presume you used small form rollers with oversize roller wheels. This permits the rollers to clear the cutting and the scoring rules. The electro may be underlaid so that the rollers may ink it. There are various ways to dispose of the circle you cut out of the center of the card with the cutting rule. Some use ejector springs as on a press ejector punch, others use a bit of rubber, etc. Some cut nearly all the circle and snip out afterward.

Printing on Lacquered Wood

We would like to know what sort of a cut would be necessary in order to print a form on wooden blocks which have been painted with lacquer? Thanks for your help.

You may use any form excepting fine-screen halftone and extremely small type. Send a sample of the lacquered wood to the inkmaker to get the best ink for the purpose. When feasible it is better to print on the blocks first and lacquer after the ink has dried. Brass type and plates are preferred for printing on wood. Hard-rubber forms are good when printing is to be done on lacquered surfaces.

Chalk-Relief Overlay

Can you furnish me with information as to how to make chalk-relief overlays? Are they easy to make and practical for general use in small shops? Your opinion will be welcomed.

The A. M. Collins Manufacturing Co., 1518 Walnut Street, Philadelphia, will furnish you, gratis, directions on how to make the overlays. The chalk-relief overlay is easy to make, effective, and economical when plates are to be printed.

Difference in Appearance of Two Issues

Will you look over the two magazines enclosed and give us an opinion as to what you consider the cause of the poor appearance of the illustrations in the May issue? The February issue is sent for comparison. The latter was printed on a flat-bed press with hand-made cut overlays; the May issue was printed on a rotary press with chalk overlays. Good original engravings are supplied, but I understand the whole magazine is electrotyped for the press.

The February issue was printed on the better paper with better ink, and with these vital handicaps a rotary press cannot make a good showing in competition with a flat-bed press in printing halftones or electros of halftones. Had the rotary press been helped with the better paper and ink, it would be hard to see any difference in the two issues.

Plates "Fill Up"

We are sending an engraving, the original photograph from which it was made, and a print. We are of the opinion that the engravings for this whole job of thirty-two pages are etched too shallow or too deep, as we are not having the same serious trouble with other work of the same character. The engravings seem to fill up and, as a whole, the job has not been up to our standard. We have tried to find fault with the ink and with the makeready and now we are wondering if the engravings themselves are not a bit off.

While the engraving is just an ordinary plate it is about up to the standard used in school and college annuals. The trouble is caused by unsuitable and a dirty ink and insufficient makeready. The specks of ink in the highlights are caused by dirt or dried particles in the ink and the accumulations of specks on the solids are caused by lack of impression on the solids. The attempt has been made to print the solids with just enough impression to print the highlights and in order to cover the solids under this condition too much ink is carried. From lack of sufficient pressure the solids are not cleaned of ink at each impression. Some remains and each impression adds to the accumulation. After the ordinary overlaying is done a job like this one requires cut overlays. The mechanical chalk overlay will be effective and economical. A toned halftone black is needed and more care should be exercised to keep the ink clean. All "skin" on top of the ink in the can must be removed. The fountain must be kept clean. A cover should be used on the fountain and each morning, before starting to print, any skin or lumps of ink should be removed from the fountain, and the entire circumference of the steel fountain roller should be washed clean to remove any dried or partially dried ink. The entire press should be washed at starting and, if the air contains much dirt, again at noon. The form may require cleaning more often. If the composition rollers are not in good condition new rollers should be ordered, because a form of indifferent plates requires a thorough makeready, and the very best rollers and ink, with care to keep the plates clean.

Overprint Varnish or Gloss Paste

Will you please advise us where we can get an overprint varnish that will work as well as a spirit varnish? This is to varnish just parts of the sheet, not all over it. We want a bright gloss varnish that will thoroughly dry. The varnish we are using sticks the sheets together after packing, no matter how often winded or broken apart. Can you help us?

You can get overprint varnish or gloss paste, which is more easily worked on the press, from the inkmakers advertising in THE INLAND PRINTER. Get the inks, over which you are to print the gloss paste, from the inkmaker supplying the gloss paste. Give name of press and average temperature of pressroom, and send proofs and also samples of paper. The printed impressions should be dry before printing the gloss paste over them, and heat should be used to thoroughly dry the gloss paste. The sheets should be delivered into shallow trays, slotted for air, or made of laths. The makeready should be thorough so that the minimum quantity of gloss paste will afford a gloss, and the ink you print as primer should have good coverage and dry with a good, hard film, not chalky nor crystallized. The ink must be suited to the paper and to the gloss paste for best results. The gloss paste should be dried hard with no stickiness before packing.

Impression Increases

Recently I had this trouble on a job cylinder press: At the start the job ran fairly well. Soon, however, the impression became heavier and the cuts at one end almost punched through. I cut three sheets of S. and S. C. out of the packing opposite the cuts and finished the run. What could have caused this?

Pretty hard to tell without seeing the prints, but the fact that you cut out three sheets and still printed indicates the units of the form were not level and type high.

Outlines of Print on First Side Transfer to Second Side

In running a recent order we were confronted with a problem which we as yet are unable to explain. We refer to the apparent offset as shown on the gold bronze on the attached samples. This cannot be an offset in the ordinary sense of the word, since the black type on the other side was done in the first operation and allowed sufficient time to become absolutely dry before the green-ink, gold-bronze, and embossing operations were completed. Several theories have been advanced as to what the difficulty might be, the most likely one in our estimation being that possibly this was caused bv a chemical reaction from the black ink on the reverse coming in contact with the gold bronze on the face. Since we have another order pending, we would appreciate any information you can send us which will enable us to safeguard ourselves against a repetition of this phenomenon.

It is very surprising how many jobs are printed and delivered before the ink is thoroughly dry without causing trouble or complaint of any sort. Occasionally, however, something occurs to remind us that the ink should be dry on one side before printing the second. This is your trouble. The black ink, while well set, had not turned bone-dry. When the green was printed on the card it formed an almost impenetrable surface through which the gold size could not filter. Having to dry on the surface by oxidation, the drying was retarded somewhat where the gold touched the partially dry black, and this caused the transfer of the outlines of the black impression to show in the gold. Had the black been absolutely dry this would not have occurred. In order to avoid this occurrence on the reorder, get a hard-drying black ink and test it on the stock to be used a few days in advance.

Incomplete Makeready

Herewith is a sample impression of job which is not satisfactory running on a job cylinder press. How can it be made satisfactory?

The ink has not sufficient tack for the very hard enamel-coated book; advise you to have the inkmaker make up special ink from sample of paper. The makeready is not complete. There is a slur at the back end, showing that the cylinder is overpacked, and roller marks on the impression indicate that the rollers are either set too low or the plates are over type high. The impression marks on the reverse of sheet are everything else but even, showing that considerable overlay patching is required. Streaks show in the ink at a right angle to the fountain, which indicate that the form rollers are not properly adjusted for contact with vibrator and the fountain screws and the ductor roller are not functioning in the manner that they should.

Color Printing in Register on Silk Ribbon

Attached is a piece of yellow silk printed in red and black. Can you tell us how it is printed? We at first thought that it might have been printed in rolls, but there is so little room for feed reels that on second thought it seems as if it must have been printed singly on a job press.

While not absolutely impossible on a roll-feed press, the exceedingly close register on silk and, as you noticed, the scant nonpareil margin lead us to believe the job was executed either on a cylinder press (either letterpress or lithographic) or on a platen press. Not necessarily singly, however, because a very long strip of silk could be cut from the roll and pinned on a long strip of thin card. This card could be twenty-two inches long, enabling a number of labels to be printed in one color in one impression on a platen press; and, of course, in the same way the number could be greatly increased on a cylinder press, either letterpress or lithographic.

Anilin Inks to Print on Glassine Paper

Can you tell us what process uses anilin inks to print on glassine paper, what type of press is used, and how the ink is distributed?

Printing with anilin or coal-tar liquid inks on glassine paper bags and wraps is really in the experimental stage, although some very satisfactory work has been produced. The process requires an especially equipped press that has an airtight fountain. The press has only two rollers, one fountain roller and one form roller. The fountain is fitted with a tank which contains alcohol. It is fed by gravity directly into the fountain through a regulated valve. The quantity of alcohol fed into the fountain should be slightly in excess of the quantity of vehicle which evaporates from the ink, for the purpose of keeping the rollers moist.

Printing, Scoring, Die-Cutting on Platen Press

A pressman reader kindly sends the following description of his way of printing, scoring, and die-cutting in one operation. The sample sent is a sheet of heavy cardboard printed from an electro. A rectangular space has been scored. The corners have all been cut off. A circle has been cut out of the center as close as three points (one-quarter pica) from the printed circle surrounding the hole. His description reads as follows:

First order a steel-rule die (steel rules in mortises in a five-eighths inch laminated wood block). Take an impression of die on bristol-board. Clamp the bristol card on an eighth-inch steel plate and trace the cuts in the bristol on the steel plate. Mortise on marks on steel plate and then lay the plate in the die. The electro must have the same mortises in the same position. Electro is to be mounted on steel plate with screws to reach only to bottom of steel plate after countersunk holes are in electro dead metal. Next drill half-inch holes three-eighths inch deep in wood block, six or eight holes for a 6 by 9 plate. Put washer in bottom of each hole. Insert a heavy spring in each hole. Dowels are put through, beginning from top of electro dead metal. Dowels can be turned over in rivet fashion or some of wood may be drilled one-eighth inch deep to allow for pin to go through dowel to stop it from coming off. The latter method is best, as it is easily taken apart if necessary. Dowel heads should be screw-shaped on top. The die is now .918, and the cutting rule and electro of the same height. Take cutting rules out, place in vise, and grind off one-eighth inch from bottom of rules by means of an automatic grinder.

Next comes the makeready. Use two tympan sheets. Place steel plate between the two tympan sheets. After throwing the platen back, level the impression with interlays. The same principle applies here as in ordinary printing. Isolated lines will get more impression than the broad masses, so it is necessary sometimes to file down the cutting rules and sharpen again. Finally take sheet rubber and fill in holes to the top. This will push out all pieces cut or to be taken out later. The job of 60,000 was run two-up as described above at the speed of 8,000 impressions a day on a Colt's Armory press.

Hot Gold Stamping

How is hot gold stamping done and on what machines? We are totally unacquainted with the process and seek information.

Hot stamping or hot embossing may be done on ordinary platen presses such as used for every-day commercial work by means of heat electrically supplied from ordinary light socket, or it may be done on regular embossing machines.

Readjusting Ink Flow

We often use our cylinder press for jobwork after a newspaper run, which, of course, involves a readjustment of ink flow from the fountain. What is the quickest way to make this adjustment? Is there any other way than that of adjusting all the screws that press the blade against the metal fountain roller?

If the job which follows the newspaper is similar in makeup, it is possible to regulate the ink flow by changing the throw of the pawl on the fountain ratchet. It is customary to set the fountain screws so that a medium throw of the pawl gives the required supply of ink. On jobs of similar makeup, lengthening or shortening the throw of the pawl automatically affords a corresponding increase or decrease of the ink supply. When the job following the newspaper is decidedly dissimilar in makeup it will be found necessary to readjust the screws.

Silk Ribbon for Badges

Can you give us the name of a house that carries a line of ribbon for badge printing? What we want is just ribbon for printing on an ordinary job press. We have found the ribbon carried in local dry-goods stores not suitable, so wish to carry a stock of regular badge ribbon.

You can get satin-face silk badge ribbon in various widths and colors from concerns such as Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; B. Altman Company, New York City, and other large department stores in the larger cities; also from big mail-order houses.

Height of Cuts in Newspaper Forms

I am enclosing prints of cuts printed in two newspapers in the same city from the same halftone. One underlays the cut a cardboard higher than the type, which I contend should not be done as it fills up the highlights. Please give me your opinion on this matter.

The appearance of the two prints amply sustains your contention. The underlaid cut is muddy while the one that is type high is clear in the highlights. Really there is no ground for argument, as the standard height of cuts is .918 inch, which is the height of American foundry type. Any extra pressure required to make the cuts print should be applied on the cylinder by means of graduated overlays. Underlays and interlays need be used only when the cuts are less than type high or not level. Cuts mounted on wood will stand a sheet of paper underlay, however, to offset the compression of the wood. The sheet of paper should not be more than .003 inch thick if the cut is type high before the sheet is placed beneath it.

Gloss in Offset Black Ink

We get complaints that our offset black ink has no gloss. Our salesmen are harder to please than our customers. I am sending some samples. Will you suggest improvements?

The work is entirely creditable. Gloss in either letterpress or offset ink adds to the cost of making. Gloss costs more in offset than in letterpress ink and you cannot get as much in offset as in letterpress ink. Within the range of possibility the inkmaker can give you more gloss by adding more reflex blue toner to the black, but the more he adds the more you will have to pay for the ink.

Printing Wraps in Rolls

Can you give us names of concerns that can furnish information about presses which may be used for printing one, two, or three colors on wrapping paper in rolls, to be delivered either in a roll or by means of a cutter on lay-boy, the maximum width to be seventy-two inches?

Claybourn Process Corporation, Milwaukee; the Meisel Press Manufacturing Company, Boston; the Howard D. Salins Golding Printing Machinery, 608 South Dearborn Street, Chicago; Walter Scott & Company, Plainfield, New Jersey, and U. P. M.-Kidder Press Company, Dover, New Hampshire. Try any of these.

Raised Prints

Will you kindly advise me as to how the effects on the two enclosed prints were produced? The ivory sample appears raised while the white one appears to be just printed.

Both samples were produced by what has been recently termed "thermography." The form is printed with a stiff ink on which powdered varnish gums are dusted, after which heat is applied to partially melt and raise the varnish. The result is the embossed effect. A dull embossed effect, not so highly raised, is obtained by merely dusting a suitable powder on the wet print after the manner of bronzing. Black flock may be used on samples like those you submit. Supplies and equipment may be had from the concerns dealing in thermographic supplies and who advertise in THE INLAND PRINTER.

Rubber and Inks for Water-Color Process

Can you give us any information as to where we may purchase the rubber blanket for use in water-color printing, also the inks?

You probably mean the sheet rubber used to make the printing plates for the water-color process. Besides the ordinary typographic plates and type, hard rubber plates are used and this rubber in sheets may be purchased from the Parazin Company, Rochester, New York. If you wish to use the Jean Bertè system you purchase the soft rubber plates from Wallace & Tiernan, Belleville, New Jersey, and this same concern supplies the water-color inks for that system. If you are printing in water colors by any system other than the Jean Bertè, buy from any of the inkmakers advertising in THE INLAND PRINTER.

Static in Toasted and Dusted Sheets

Recently we produced a job in blue, copper, and black. After the copper was embossed the sheets were brushed with cotton to remove small particles of bronze. When we came to embossing the black we found the sheets heavily charged with static electricity, which made it difficult to tap off the surplus powder. Is there any way to remove static in a case like this?

Expose the sheets to considerable humidity for some hours before embossing.

Securing Your Money's Worth When You Purchase New Equipment

By DONALD A. HAMPSON

FOUR times during or close to 1915 John Roe came to the machine-shop to have gears made. They were expensive for him—about thirty-five dollars for each job. On his second visit, after quizzing him about the application, I told him that the speed was too high to use gears, and urged the installation of a silent chain. Gruffly he disagreed with me. But when he was taking away his fourth gear he muttered something about my getting the chain drive ready, so that he would have it on hand when this latest gear went bad. He took it the next time.

Last summer I drove down to his plant —thought I would cautiously inquire if he and the chain were still in operation. Sure enough, both were going strong; both more silent than ever. "Young fellow," said he, in reply to my inquiry about the chain's performance, "don't you know that a Morse chain is the only thing to drive an elevator with properly?"

Something of the same sensation came over me in December last when I dropped in at the *Bugle* office, where they happened to be getting out their Christmas edition. The foreman almost fell over me in his haste to tell the good news. "Big edition today—no trouble at all—doing it with eight pages less than last year—carrying ten columns more of ads—we've changed to the twelve-em column—best change we ever made."

The amusing part of all this was the company's attitude. For several years I had advocated changing to twelve-em columns in that plant. But the officials had stoutly resisted, by offering all the time-worn arguments to show the change wouldn't pay in their case. It is always "in their case" that improvements won't work, you know. And during all these years they had had to cast out something every day or else run supplements. Like so many others, their business had increased but capacity remained stationary.

I knew very well that the *Bugle* would have changed long before had not the cost of new chases stood in the way. Now, however, these executives could scarcely wait to tell me that the $180 expended for chases had been returned in less than three months. And they regarded the whole scheme as their own!

Unfortunately salesmen are viewed in the light of grasping individuals behind whose every statement is an ulterior motive. Selling is their business, of course, but the salesman who sticks to one house for years acquires a fund of information which no printer can afford to overlook. These men are in a position to make disinterested suggestions that have no bearing on personal return.

Experience has shown that it is easier to sell a printer expensive equipment than cheaper, easier to sell him something new than a well-rounded selection of standard products. Often a printer will shy at a few hundred dollars put into something instantly profitable, like new furniture or chases, but can't sign quick enough for what is showy and of doubtful return.

For example, a good many smaller-size printshops have been talked into buying typesetting machines that have since stood idle more than half the time. Unless there is enough potential business shown by a careful survey to keep the machine reasonably busy, this is about as sensible as for the small printer to buy a press for getting out the few lithographs he sells. Yet it is actually easier to sell that man a $5,000 machine that he doesn't need than it was to sell eight chases of immediate usefulness to his newspaper brother.

A different angle toward expenditures for new equipment is that of considering the latter in terms of the men who are to use it. One canny commercial printer asserts that you should stick to older and less complicated types of machines unless you are prepared to employ men who are in sympathy with and qualified to handle all such new equipment.

To teach the average older pressman to run a high-speed press or a multicolor or an automatic platen is about as sickening a process as can be imagined, he says. Unless a man is fired with vision he makes slow progress; unless the personnel can be adjusted to this compressed-air age it is more profitable to stick largely to hand-fed presses and make up for their slower speed by supplying enough small equipment and by arranging units so that the maximum speed is secured right up to the presses. It is quite true that the old law about teaching new tricks to an antiquated hound has never been repealed, especially when the tricks depend upon an underlying mechanical training.

One of the things on which printers "get stuck" oftenest is a belt. Printing is essentially a belt-driven industry, where requirements are severe. Only the other day a printer-editor showed me a new belt he had bought for his Miehle vertical. It was a patented affair for which he had paid $7.50, and it was just about as well adapted to the intended use as a length of sole leather would have been. The salesman had assured him that this new product would end his belt troubles for all time. In truth, belts of mineral tanned leather, endless, can be secured from several standard makers, for about four dollars and they will be pliable as an Indian moccasin, with an unsurpassed friction surface for driving on small, high-speed pulleys such as are used in printshops.

A hardware store is about the poorest place imaginable for a printer to buy a belt. I saw them in one shop struggling with a hardware-store canvas belt that was driving from the motor pulley to the flywheel of a John Thomson. This belt was impregnated with a green paint that made it hard and stiff; it touched the motor pulley with what Edna Ferber calls a "two-year-married" kiss, contact so poor that the press was hardly running half speed. The hardware store is usually little else than a farmers' supply house, as far as belting is concerned. A piece of used belting secured at the nearest machine-shop will return far greater dollar value.

In this matter of getting your money's worth, little things offer the key to success. Dealings with employes come under this heading—there are so many ways in which an employe can lose a minute here and another there that all sentiment must be buried. The following message, printed on the pay envelopes distributed to 150 workers by an Indiana firm, covers the insidious weaknesses in this matter of relations between employer and employe.

OFFICE RULES

Read these carefully as we expect you to obey them. We expect employes to commence work as promptly as they quit. Talking, whistling, or singing will not be allowed during working hours. Liquor-drinking or smoking will not be allowed in any of the workrooms at any time. $1 will be deducted from wages for each offense. Wash your hands *after* the gong sounds for quitting, not five or ten minutes before.

Employes are not allowed to leave the office during working hours without permission.

Lost time, except on account of sickness, will be deducted at the same rate as paid for working time. If you are not at work, don't stand around and talk to those who are at work. Ask the foreman for a job. We reserve the right at all times to insist on employes working overtime

if, in our judgment, it is necessary in order to take care of the orders on hand.

Employes will not be called to the telephone nor be allowed to receive visitors during working hours, except on very important business, and then visitors must be received in the office.

Every workman accepts these few rules when he accepts his weekly pay. A copy is given to all new employes so that there is no excuse for a wrong start. Instead of being irksome, this fair presentation is appreciated by the employes, who soon learn that because its workers give value for the big wages they receive the firm is enabled to secure contracts on a basis which insures steady work in the plant. It has been found that labor turnover is decreased by thus following a fixed code of discipline.

The men who are charged with getting dollar value out of expenditures cannot overlook Depreciation and his big brother Obsolescence. Back in the gay nineties depreciation did not cut much of a figure. Jones had a steam engine and a Campbell cylinder and a Palmyra jobber that had been in the building at the time his father started; so did Brown, and Smith. Each man expected to get years more of service out of these faithful machines. An occasional 5 per cent charged to depreciation took care of the proposition very nicely. Success consisted more in the collection of bills than in competitive bidding, in securing cash payments instead of produce.

You can't go on that way nowadays. Depreciation and obsolescence stand like traffic signals barring the road to success. Time is the great factor in production. In consequence machines are pushed harder than ever. Throughout all industry it is now considered good practice to get only a short life out of machines if it can be made a strenuous one.

A locomotive, for instance, may have a life of half a million miles built into it. Once, by careful tending, this was spread over ten to twenty years. Now all efforts are directed toward getting that mileage out of the engine in three or four years instead of stringing it along. Otherwise, in five years the engine has to be sidetracked anyway, simply because advancements leave it so far behind that it doesn't pay to run it at all. That is what obsolescence does. It differs from depreciation, and is the result of that ceaseless research going on in all lines. Thus a single engine for the Twentieth Century Limited must be charged off at more than twenty-five thousand dollars a year if the railroad is to get its money back by the time a replacement is required.

The same thing is true of printing. New machines and new materials are being developed rapidly, and the printers who are buying these use their higher productivity in setting rates; thus others are compelled to gage themselves by the same standards. They are thus paying for the new stuff whether they actually own it or not.

One of the country's biggest printers figures the life of a machine at a maximum of eight years. It is charged off 10 per cent the moment it is set up, and the remainder is divided over the eight years. If it is still useful to the concern at the end of that period it is not considered as representing a liability.

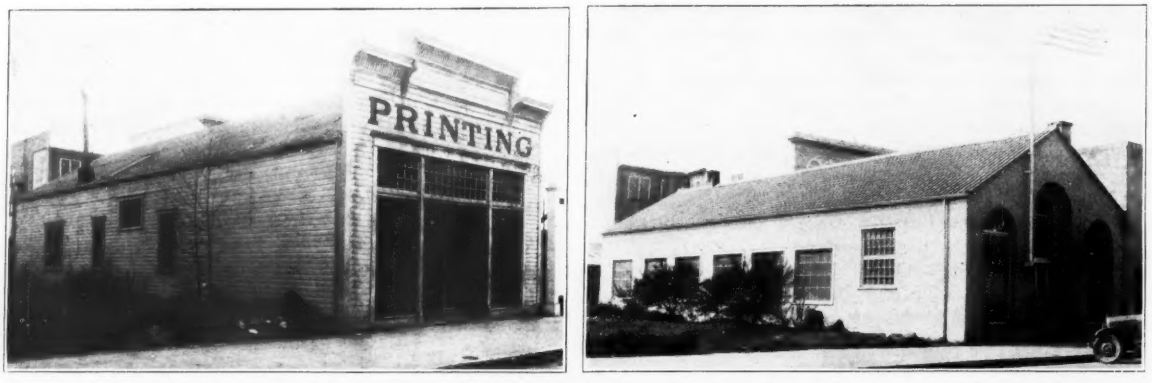
This factor of obsolescence looms even larger because of many rapid changes in processes. The days when every printing job was made up on a stone before going to press are gone as surely as the Coolidge administration. What with art and photography, chemistry and mechanics, the renaissance has so transformed printing from that of the letterpress days that it is scarcely to be recognized. To disregard this change is like burying one's head in the sand, leaving the body exposed to the wrath of the storm. Expenditures for new equipment and writeoffs for old must be predicated upon these great changes.

To spend money wisely requires ability of the highest sort. Out of his personal experience *and* that of others the manager must cull those factors which fit his particular problem—a problem that can be faced squarely only when viewed with an open mind. Success follows when as much judgment is used in spending money as in getting it. The two are inseparable.

Modernizing a Shabby Structure

HEREWITH appears convincing evidence of one printer-publisher's ability to secure the utmost yield from a limited expenditure. J. O. McNary, publisher of a weekly newspaper in Anacortes, Washington, found his progress retarded by the unsightly and poorly lighted structure which housed his plant. A new plant would have solved the problem, but that required too large an outlay to be given consideration.

A little ingenuity plus comparatively slight expense produced the good-looking, well-lighted plant in place of its dingy predecessor. The improvements were designed in Mr. McNary's office. Deep windows and doorway, with elimination of the plant's "false front," resulted in a characterful appearance where one enters the building. In place of the four small windows of the original structure, seven wide, high expanses of glass were installed to provide natural lighting along the side and enhance the general architectural effect. A new tile roof went far to maintain the pleasing Spanish tone of the improved building. The application of stucco, with chicken wire as a retaining base, supplied the final Spanish note and made a shabby structure look quite modern and smart.



The "before and after" of the Anacortes (Wash.) *Daily Mercury*. By means of a new front, a new roof, stuccoed walls, and more windows the building was attractively modernized at relatively slight cost

And thus the Anacortes *Daily Mercury* (it was changed to a daily when the building was improved) is now enjoying several new-plant advantages without having undergone new-plant expense. J. O. McNary deserves congratulations upon this demonstration of plant improvement at a minimum expenditure.

The Strategic Importance and Chief Duties of a Competent Stoneman

By LAWRENCE BAYARD CUNDIFF

If the financial success or failure of a printing company depends more on any one craftsman than another, that one is, in my opinion, the stoneman. No organization can approach maximum production without having a first-rate man in charge of the stonework. He is the keystone of the arch, connecting with and supporting the composing room on one side and the pressroom on the other.

His position is similar to that of the center on a football team. He never carries the ball himself, but the success of those who do carry it depends on his performance. No team is better than its center; no printing organization is better than its stoneman. All too frequently he is unappreciated, or is even made the goat, personally responsible for anything that goes wrong, but having no hand in affairs, or credit due, when things go right.

Yet the stoneman is the one who passes the ball on every job. If he be unequal to his responsibilities—if he makes a bad pass—production will slump all along the line. And with the loss in production will go a loss in morale, for each is mutually dependent upon the other. No plant can have exceptionally high production without exceptionally high morale; no plant can have exceptionally high morale without exceptionally high production. One is equal to the other. And it is because morale and production are so closely intertwined, and his is the key position, that the stoneman is so important to any organization. For this and other reasons it is not an easy position to fill satisfactorily.

The first-rate stoneman is a rare combination of technical skill with certain not-too-common attributes of character. In addition to his stonecraft, he is a compositor with some knowledge of presses and presswork, also of bindery equipment and operations. Finally—and possibly most important of all—he is a diplomat with an agreeable personality and infinite patience. The necessity for his being a paragon of all the virtues will become apparent as we take up his obligations.

The duties of the stoneman are far more comprehensive than simply to lock up forms for the pressroom. His special mission is to save time in the pressroom, composing room, and bindery, and to preserve his emotional equilibrium; or, in simpler words, to keep his temper when someone else has lost his. He has need of greater poise than, say, a pressman, who has but one stoneman to deal with, whereas the stoneman may have a dozen pressmen to satisfy, with several of them calling for him at the same time.

In a secondary capacity the stoneman can and should be an assistant superintendent, by checking corrections and imposition, and coöperating with the pressroom and bindery on register, folding, and position before the sheet goes up for okay. In this way the position furnishes an excellent opportunity for the alert, ambitious man to prepare for a superintendency.

In taking up his qualifications in detail, it goes without saying that the first-rate stoneman knows his own particular craft. It is also quite obvious that he must know typesetting, as, no matter how careful a routine is established, there will always be times when it is necessary to make corrections and changes, on the stone and also after the form is on the press.

Evolution

By CLYDE B. MORGAN

Times are changing—surely!
Goodness! Mercy me!
Types evolving queerly—
Black as black can be.

Gee! There's something happening
In the printing biz—
Makes a feller stagger,
Then remark, "Gee, whiz!"

Times indeed are changing;
Look at lines that curve—
Look at blazing colors—
Dash and spirit—verve!

See the chiaroscuro
Of the olden days,
And the wedge-shaped angles—
Oh, this modern craze

Seems to make me dizzy!
Makes me kinda mad—
Feels just like a tonic—
Sort o' makes me glad.

Wonder where we're going;
What the end will be—
Say, I can't imagine
And I can't foresee

What will be the outcome
Of this change in style,
Of this jazzy spirit,
Which our thoughts beguile.

And I can't imagine
Just how far 'twill go,
This very ultra-modern thing,
This advertising show.

A first-rate stoneman need not necessarily be a pressman, but he should possess a certain knowledge of presswork and of the capacities of the different machines in the pressroom. The more presswork he knows, the better he can comprehend, and plan to eliminate as far as possible, the difficulties inherent in each job. He should most certainly know the maximum and minimum size of sheet which each machine will take—but if that is the limit of his knowledge of presswork he cannot be counted a top-notch stoneman.

To be a really first-rate craftsman the stoneman must also understand bindery processes. He must be familiar with the different folds of which the machines are capable, and the various kinds of perforating, binding, stitching, stapling, trimming, padding, punching, and all the rest. It is not argued that the stoneman himself need be skilled in all the work of the pressroom and the bindery, but he must be sufficiently familiar with it to lock every job to the best advantage without having to go into a huddle with his superiors.

Now we come to the matter of diplomacy. If our stoneman be a diplomat he can get along, even though he lack some of the other qualifications. But diplomacy is essential, as his is a position which carries with it the possibility of much snarling, bickering, and loss of time. At times forms will come to him in need of further composition work—corrections, spacing, and other work which should have been taken care of by the compositor.

Here is one occasion where the stoneman's diplomacy must function. If he does the work himself he may encourage a habit of carelessness among the compositors, who will then feel that they can "let George do it." On the other hand, if he makes a practice of running to the foreman or superintendent to get every little slip or mistake corrected at the point of origin, there will result a feeling of enmity which will not make life easier for him.

Generally a middle course, wherein he makes any small alterations himself and refers those requiring more time back to the compositor, will accomplish the best results. It is really quite a delicate situation, and different circumstances will suggest different solutions.

In the pressroom a somewhat similar situation exists. The pressman, anxious to keep his production speed up, may find on

occasion that a form is apparently locked incorrectly, in the wrong position, or that it does not register. Feeling certain that his own work is all that it should be, he jumps to the conclusion that the fault lies in the stonework, and doesn't hesitate to intimate as much. Often, if he had but taken the time to consider the problem a little more fully, he might have found that he had not put the form on the press properly, or that his guides were wrong.

In a case of this nature the stoneman is quite naturally relieved to find that the mistake is not his; but if he would live up to his reputation for diplomacy he will wait for a more auspicious occasion to do his gloating over the fact that it was the halfback who had fumbled. Very few of us find pleasure in admitting that we are at fault. On the other hand, if the stoneman has been guilty of making a bad pass, he, being a good diplomat, will correct his error without trying to pass the buck. All of which goes to show that the lot of the stoneman is not an easy one.

How shall we apply some of these generalities? When the ticket for a job comes to the stoneman he should, first of all, examine it and also the dummy or sample in order that he may understand the job in all of its details, size of sheet, size of page, margins, how it is to be folded, perforated, slit, punched, etc. Having this information, he should next see that the job is to be run on the proper kind of press; that the press indicated will take that size of sheet; that it has sufficient ink distribution; that the press will be open for a form, and is fast enough to finish the job at the time specified.

Next the stoneman ought to ascertain whether the stock is available, or that it will be ready by the time the form gets to the press. It really should be ready when he starts his lockup, as this factor is frequently of assistance to him in his work. If a special ink is required, the stoneman should know that it is on hand or can be mixed. There is no reason for tying up the chase and furniture while ink or paper is being secured from the dealer.

It might be argued that all of these duties are not properly assignable to the stoneman—rather they come within the province of the foreman or superintendent—and that is correct. The present argument is simply that it is for the peace of mind of the stoneman himself to know that everything else is ready before he starts his work, and that it will make for greater efficiency. In a large majority of cases this will mean no more than a careful reading of the information on the job ticket. Only under exceptional circumstances should it be at all necessary for the stoneman to leave his post.

Having assured himself that there is no reason why the job should not go on in routine manner, the stoneman can now proceed to lock the form. One of his first duties is to see that the corrections marked on the final set of proofs have been made. If a number of pages are involved, he can do this as he lays the pages in their proper positions on the stone. From his study of the ticket and the sample or dummy he knows the sheet size, how it is to be folded, what the margins are to be, and how much he should allow for trim.

With the pages, chase, and furniture in position, the stoneman should next turn his attention to the mountings of halftones and electros. These should be of the proper printing height—and that does not necessarily mean type high. Here, too, the stoneman's knowledge of presswork will be of advantage. A vignette should be under .918 inch, while anything requiring a heavy impression should be slightly above standard height. And not only must they be the correct height, but they must also stand squarely on their bases. A rocking cut is an excellent source of workups and profanity. If the stoneman knows his stuff and sees to it that all blocks are the right height, press time will not be lost later. Someone must make the blocks conform to printing requirements and it is cheaper for the stoneman to do it than for a press to be held waiting while the pressman takes care of this matter.

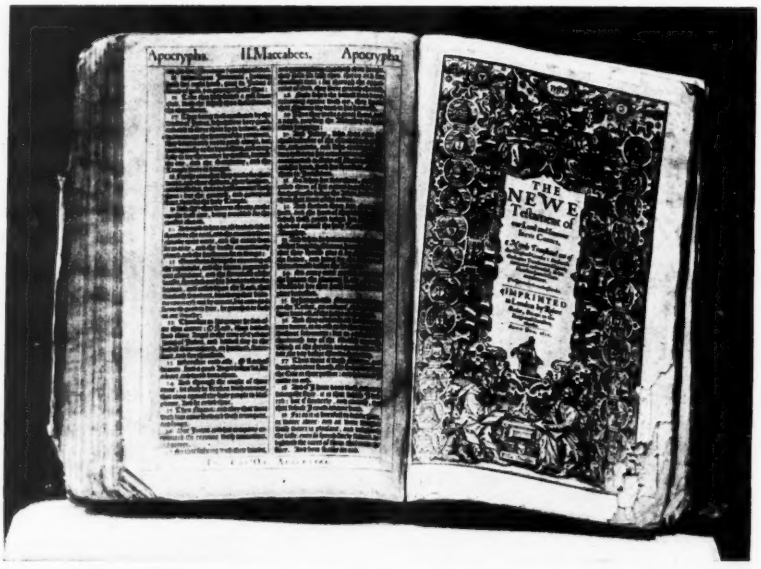
All pages must be spaced to a standard length, if that has not already been done; and all lines must be tight, or the pressman will later broadcast the fact that they are not. Before the form is finally locked the stoneman should see to it that all the quads, spaces, and blank slugs are pushed down. If the form be for a cylinder press he need not waste time planing it down, as the pressman always has to do this when he locks the form on the press.

One of the best practices in producing clear, sharp printing is the scrubbing of the form with one of the different quick-drying cleaning solutions. This can advantageously be done just before the form is lifted from the stone, and while it adds to the stoneman's many duties this seems the best time for it to be done, as the form has an opportunity to dry out thoroughly before being put on the press.

This is by no means a complete list of the duties of a first-rate stoneman, but it should be enough to indicate the principles under which he should operate and the important place which he fills as the keystone of the arch. As no span is ever stronger than its keystone, so no printing organization is stronger than its stoneman, the keystone of the printing plant.

Don't Scuttle the Ship

In any line of business there are certain men who live on the fringe of ethics. They are not just square, and yet they are not just *not* square. They're hard to classify. They find joy in injuring a competitor even when it profits them nothing; they triumph in being smart enough to evade trade customs that were planned to protect their own interests. Civilization has made wonderful progress, we are becoming more ethical all the time, but we must steel ourselves constantly against the temptation to scuttle the ship that makes our voyage possible.—Gladys R. Hammon, in the St. Joseph Valley Typothetae *Weekly Bulletin*.



This object of interest, one of the first editions of the King James version of the Bible, printed in 1611, is owned by a minister of Duluth, Minnesota. A handsome volume in remarkably good condition, it includes the Apocryphal books now ordinarily omitted

THE INLAND PRINTER

J. L. FRAZIER, *Editor* MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

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Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE—Old-established job shop, midwest city of 30,000; Miehle, Kelly, two jobbers, Portland punch and perforator, stitcher, cutter, intertype; modern composing-room equipment; high-class trade, no soliciting; exceptional opportunity for young printer and pressman; $25,000 annual business. G 72.

PRINTING BUSINESS in Seattle for sale; fine location in downtown district; established business, permanent trade; medium-sized plant capable of expansion; thoroughly solid investment inviting your investigation. G 63.

JOB PLANT in Maryland; modern equipment, inventory over $20,000; good business, increased over 33% in past year; want to go to California. G 21.

FOR SALE

54 YEARS SELLING new and rebuilt machinery and furniture, and new printers' supplies; largest stock high-grade rebuilt and used efficient equipment, mostly obtained from liquidations and mergers; Miehle presses in all sizes; paper cutters, hand-fed or automatic jobbers, cabinets, stones, binding machinery, etc. Tell us your requirements. We are serving especially central states and those west of the Mississippi. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago, Ill.

FOR SALE—Monotype equipment including composition caster with lead and rule attachment, keyboard, composition molds and composition matrices in 6 to 12 point Caslon and 8 and 10 point Bodoni; would prefer to sell only keyboard and molds and matrices; priced for quick sale. G 65.

FOR SALE—To close an estate, Harris two-color S-1 commercial press, sheet size 15 by 19, speed to 10,000; also equipped for coupon work, 41 numbering heads and parallel perforator; cost $7,000, sacrifice for $3,950. BURNS PRINTING CO., 33 S. Los Robles Avenue, Pasadena, Cal.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE—Folder, No. 89 Liberty; four years old; maximum size sheet 22 by 32; excellent condition; used very little; $400.00 including motor. THE LAWHEAD PRESS, Athens, Ohio.

FOR SALE—Two-color disc for Chandler & Price, 10 by 15, New Series. THE HUBBARD PRESS, Auburn, N. Y.

FOR SALE—Printing office in good growing town in Michigan; five presses; doing good business. G 73.

FOR SALE—44-inch Seybold cutting machine. G 978.

HELP WANTED

Composing Room

COMPOSING-ROOM SUPERINTENDENT—The man we seek must be a seasoned printer who can handle his department smoothly, but he must possess and demonstrate the ability to dovetail his work with economy and satisfaction to our clients; our plant is equipped with both monotype and linotype machines. Give fullest details in your reply, which will be held confidential. G 949.

WANTED—Compositor for general makeup and composition by largest plant in southern Indiana; must be high-grade, experienced man; open shop; give salary desired and references in first letter. G 913.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. $1.80 dozen.

Megill's Gauge Pins
for Job Presses
Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. *Circular on request*
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



Executives

POSITION OF FOREMANSHIP open for a high-grade first-class executive between ages of 35 and 40; must thoroughly understand high-grade halftone, colorwork, direct-mail printing and general job and book work; in large modern cylinder pressroom; non-union. When writing, state age, experience, and name one or more places of recent employment. G 909.

Miscellaneous

LEARN LINOTYPING or intertyping at home, spare-time study; steady work, $55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 28 Legal Bldg., Washington, D. C.

Pressroom

PRESSROOM SUPERINTENDENT—A real opportunity is open for a first-class pressroom executive who can produce; we have a ten-cylinder plant in a new up-to-date building; your application must give fullest details about yourself. All replies will be considered in strict confidence. G 68.

EXPERIENCED PRESSMAN for Harris Automatic church envelope press. Address, stating experience, wages, etc., G 67.

Salesmen

CHICAGO PLANT doing fine business many years, flatbed only, wishes to annex salesman of undoubted ability and with successful record; or will buy plant having valuable good-will but insufficient to support the plant. All negotiations confidential. EXCELSIOR PRINTING CO., 732 Federal Street, Chicago, Ill.

YOUNG MAN with knowledge of printing; sales ability necessary for commercial printing soliciting. THE COURIER PRESS, Harrisburg, Pennsylvania.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, $10 per week; correspondence course, with keyboard, $28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

MISCELLANEOUS

AN ESTABLISHED, COMPETENT sales organization catering to printing trades wishes patented devices or patentable ideas to add to present lines. Correspondence solicited and confidential. Best banking references. G 69.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, competent in all branches, pamphlet to full bound; good executive, long business experience, steady, reliable; familiar with Cleveland, Dexter folders, cutters, finishing, forwarding, etc.; take position anywhere; good references. G 979.

Composing Room

JOB COMPOSITOR and lock-up man desires to make a change about September 1; I prefer a medium-sized job shop where first-class work is turned out and where there would be a chance for advancement; age 40, union, married, steady and reliable; central states preferred; I would also like to locate where I would have the privilege of learning the linotype. G 66.

COMPETENT, ALL-AROUND PRINTER and machinist-operator, capable executive, open for situation; commercial and newspaper; twenty-four years' experience; not afraid to work and get maximum production. W. J. LABELLE, 102 Market Street, Lawrence, Mass.

COMPOSING-ROOM FOREMAN—Practical printer; over twenty years as foreman in Chicago; handling $1,000,000 in printing yearly; publications, tariffs, catalogs, etc.; open for situation; union. G 36.

WORKING FOREMAN—Pacific Coast only; wants to take charge of plant doing about $30,000 and eventually buy it or a part interest; prefer plant doing high-class printing. G 10.

PRINTER—Over twenty-two years' experience on newspaper, layout, makeup, job, book, catalog or commercial work; also presses; speedy, reliable. J. T. HUMMEL, 337 S. Main Street, Lewistown, Pa.

Executives

PRODUCTION MANAGER—A practical craftsman manager with technical engineer's training and broad experience, thoroughly demonstrated in four of the outstanding plants of this country; every connection will verify claims of exceptional success and executive vision. Reasons for this ad will be given to parties interested. G 71.

PRINTING EXECUTIVE—High school graduate, business school training; married; Protestant; twenty-eight years' experience in composing and press rooms; experience covers newspapers, publications, general printing and direct-by-mail advertising; executive experience of nineteen years covers business office, customer-contact, purchasing of equipment and supplies, pressroom foreman, superintendent-manager of plant, vocational instructor, and supervisor in printing; experienced in operation of institutional or private and commercial plants. G 47.

PRINTING EXECUTIVE, married; experienced in handling all classes commercial and direct-by-mail advertising, publications, purchasing and estimating. G 70.

Managers and Superintendents

A HIGH-GRADE printing executive, for many years superintendent, and for the past six years superintendent and manager of one of the best color houses in America, a man who invites close examination in the business from A to Z, able to give estimates complete, except hand binding, seeks a change of position; is at present an officer of a well-known company; state salary. Applications will be treated honorably. G 75.

W. J. PHILLIPS, for sixteen years general manager of the Southgate Press, Boston, seeks a new connection; a great organizer and a great builder of business; no job is too big, no task too difficult; his record proves that; he is master of every angle of the business, and if you have a real problem to solve and will appreciate results, he is at your service. W. J. PHILLIPS, care Boston Typothetae, 80 Federal Street, Boston, Mass.

SUPERINTENDENT or shop foreman, with comprehensive office and practical all-around shop experience, desires permanent connection with firm that is on the square; qualified to assume full charge of production and render valuable service; can meet most exacting requirements, and will go anywhere; Consistory Mason; union. G 903.

SUPERINTENDENT OR FOREMAN—Stoneman-printer; can supervise through pressroom and bindery; now employed; prefer Southeast. G 74.

Offset

PHOTOLITHOGRAPHIC camera man or process photographer desires to make a change by September: experienced in all classes of offset. G 64.

Pressroom

PRESSROOM FOREMAN—Color process and halftone; can handle help; would leave city for satisfactory position; state salary. G 58.

CYLINDER PRESSMAN wants permanent position; fifteen years' experience on high-grade halftone and colorwork. G 59.

Stereotypers

STEREOTYPER, news and job, is open for position. G 942.

WANTED TO PURCHASE

WANTED—Oswego Automatic clamp power paper cutter, 34, 36 or 38 inch; state condition, price and delivery point. G 60.

BUSINESS DIRECTORY

Advertising Service

HERE'S ADVERTISING that gets results. "Tabloid" House-Organ; successful for eight years; copy furnished, you print it; economical, convenient; printing buyers like it. Ask for particulars. WRITERS' STUDIO, Box 528, St. Petersburg, Florida.

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Building, Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

Dissipate Static..DOYLE ELECTRIC SHEET HEATER..*Prevent Offset*

Conquer Lint..DOYLE VACUUM SHEET CLEANER..*Conquer Dirt*

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Collections

BAD DEBTS and doubtful accounts collected, or no charge; nation-wide collection service. PRINTERS' COLLECTION AGENCY, P. O. Box 1634, Indianapolis, Ind.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Die Cutting

SPECIALISTS in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Envelopes

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Foreign Agents

CASA ITAL. Succ. L. PERGOLA, Via G. Fiamma N. 28, Milan, Italy.

Grippers

GRIPPERS for all makes of job presses and feeders; 8x12, $8.00; 10x15, $9.00; 12x18, $10.00; 14½x22, $11.00. In use for ten years. THE CASPER GRIPPER CO., Erie Building, Cleveland, Ohio.

Heaters and Humidizers

HUMIDIFIERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York City.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Raising machines with motor. Gas oven $165.00, electric oven $195.00. Compounds, gloss and dull, $2.50 lb.; gold and silver $4.50 lb. Manufactured by HUGH LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. See our advertisement on inside front cover.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

EVERYTHING for the printer. Type, rule, ink, machinery, supplies, etc. Ask for latest folders. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.,; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco and Buffalo. Agents Baltimore, Richmond. Chicago representatives with stocks. TURNER TYPE FOUNDRY CO., 537 S. Dearborn Street.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

WETTER

LOW PLUNGER
Numbering Machines
Will Stand Up to the Most Exacting Conditions
Sold by All Branches
AMERICAN TYPE FOUNDERS CO.



Morocco—Gay Head—Ravenna—Indian Head
Write for Sample Book of either one or all
KAMARGO MILLS
Knowlton Brothers *Founded 1808* Watertown, N. Y.

A·B·C *Line of Carbon Copy*

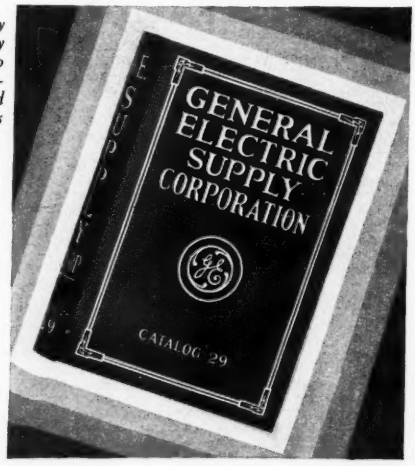
Good printers throughout the U. S. are making sure profits every month selling this specialty line. The sample outfit is compact, attractive, complete, and the price list simple and clear. It gets orders for you at competing prices and makes you a good profit. Enables you to hold all the printing business of your customers. These lines are easily handled and complete your present lines of printing. Attractive sales plan with liberal discounts.

Adams Brothers Co.
Topeka, Kansas

Sales Books and Manifolding Books
Sold Nationally by
Responsible Stationers and Printers
Write for Plan

Commercial Bookbinding at Its Best

Our daily capacity 45,000 case-bound books



Serving customers from coast to coast

Nearly 100,000 of these catalogs are going out in Brock & Rankin binding and covers to represent the General Electric Supply Corporation to the trade. Brock & Rankin craftsmanship has won and carried high responsibility such as this for thirty-seven years in all types of commercial bookbinding. Let the company Brock & Rankin keeps be your guide in selection of bookbinding. Edition work, in any quantity or style; Fiction or General Publications; Catalogs; School Books; Trade Work, Embossing, Edge Gilding; Book Covers, Cloth, Leather, Imitation Leather, Super Finished.

BROCK & RANKIN
INCORPORATED *Established 1892*
Phone: Harrison 0429 619 S. La Salle St., Chicago, Ill.

The New HOE **SUPER OFFSET PRESS**
Size 41 x 54 *has a normal running speed of 3,600 an hour*
R. HOE & CO., *Inc.*, 138th St. and East River, New York

DENNISON GUMMED PAPER
—a Gumming for Every Use
Dennison Manufacturing Co.
FRAMINGHAM - - - - - - - MASSACHUSETTS

CARDBOARD ...EASELS
You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.
STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

"Why Take a Chance?"
Specify Cline-Westinghouse Motor and Control Equipment and Be Sure You Are Right
CLINE ELECTRIC MFG. CO.
NEW YORK CITY, N. Y. 111 W. Washington St., Chicago, Ill. SAN FRANCISCO, CALIF.



You Can Depend on Bradner Smith *Deliveries*

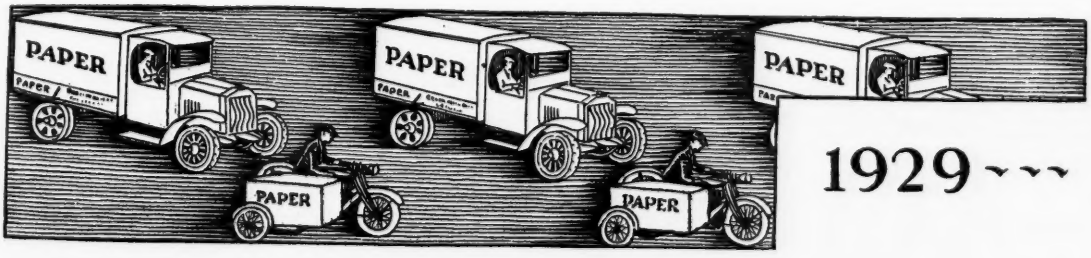
CHICAGO was still a pioneer town when Bradner Smith first loaded paper into his surrey delivery "express" to supply the needs of Chicago printers.

Today, instead of the old surrey, trucks and motorcycles are making the rounds. Among the establishments in Chicago to which they carry paper regularly is the Blakely Printing Company—customers before the Chicago fire of 1871, and customers today. The Blakely Printing Company says one of the reasons they have continued to buy from Bradner Smith & Company throughout the years is that deliveries have been "on the dot."

Prompt deliveries—whether by surrey, cycle or train—*are* worth while.

BRADNER SMITH & COMPANY

333 S. Desplaines St. · Chicago, Ill.



Have you seen the new Buckeye Cover Colors?

If you have not seen the new colors in Buckeye Cover you have missed the most varied and appealing color choice ever offered to the American printing trade.

The Buckeye Cover line has been enriched by the addition of a brilliant Orange and by great improvement in the former Blue, Green and Brown.

The new colors are called: Orange, Sapphire, Brown and Green.

To the well-known quality of Buckeye Cover is now added a color range which we believe to be nowhere else obtainable. Buckeye Cover has met four-square the modern demand for life and color.

Samples of the new colors in Buckeye Cover will be gladly sent on request, or they may be obtained from Buckeye Cover agents in all centers.

BUCKEYE COVER · TEXT

THE BECKETT PAPER COMPANY

Makers of GOOD PAPER *in* HAMILTON, OHIO, *Since 1848*



Send for **YOUR COPY** *of the new*
COLOR SWATCH *of*

HOWARD BOND
WATERMARKED

Howard Bond offers a wide assortment of colors—a color for every purpose. Think of the advantages of having *one bond sheet* serve every bond requirement you may have: one color for this job—another for that job—white for your stationery—all on Howard Bond—a sheet of high quality at moderate cost. You'll enjoy reading the new Howard folder entitled "A Treasure of Colors." Attach coupon below to your letterhead—a copy will be sent to you at once.

Compare It! Tear It! Test It!
And You Will Specify It!

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER
HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISH
13lb. For Air Mail

COUPON

Please send me a copy of the new Howard Bond color swatch

Name _____

Address _____

City _____ State _____

THE HOWARD PAPER COMPANY
URBANA, OHIO

Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK



THE NATION'S BUSINESS PAPER

velour . . .

In an age of marvelous achievement you have a right to expect a paper like this. And you would naturally look to Allied to achieve it—Allied, *the originator of folding coated papers.*

VELOUR is the new folding coated paper which is bringing such outstanding improvement, particularly to that bulk of the world's printing which is done in big editions.

VELOUR has a rag base. It is strong. It has an exquisite surface. It prints beautifully; folds perfectly. And the price is so moderate that you can afford to use it even on those long runs where cost of stock is a factor for careful consideration!

VELOUR has been tested in actual use by many of the country's largest users of paper. They have been delighted by the brilliant results which it enables. *Now we want you to test it—not at your risk but at ours.* Simply do this:

Write to Allied, giving the size and weight of the stock being used on your next job. We will send, without cost or obligation, a generous supply of VELOUR which you can run along with your job. Compare the results. We will abide by the decision. Write us now.

ALLIED PAPER MILLS, Kalamazoo, Michigan

Velour Folding Enamel (Rag Base)
Velour Folding Enamel Cover (Rag Base)
Velour Folding Enamel Dull Finish (Rag Base)
Durable Folder Enamel (Rag Content)
Porcelain Enamel
Superba Enamel
Featherweight Enamel
Monarch C1S Litho
Kingkote Bond, White and 7 colors
Dependable Offset
Liberty Offset
Kenwood Text (Watermarked)
Kenwood Dependable Laid (Watermarked)
White Climax English Finish and Super Book
Alpaco English Finish Catalog
Colored Standard Machine Finish, in 6 colors
Colored Standard Super, in 6 colors
Dependable Colored Super Cover, in 6 Colors
Flash Instant Drying Laid Mimeograph
Otsego French Folio, White and 5 Colors—MF and S & SC
Otsego Litho Blanks, C1S and C2S
Otsego Carsign Blanks, C1S
White Campaign Bristol, C2S

by the **ORIGINATORS** of folding coated paper

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City.

New England Representative: MEEK AND WHITNEY, INC., J. A. Andrew, Vice-President, Mill Sales Department, 260 Tremont St., Boston, Mass.

Western Representative: R. C. BISHOP, 203 Sheldon Building, San Francisco, Calif.

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO, MICH.

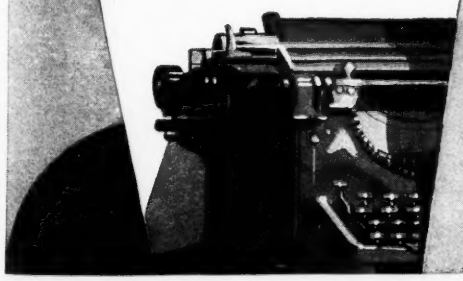
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

RESOURCE BOND

DISTINCTIVE LETTERHEADS

When your mail comes to your desk notice the fine and representative concerns who use Resource Bond. They specify this paper because it is sound, sensible value and gives them attractive letterheads and office forms, durable because of its rag body and yet reasonable in cost.

Resource Bond is made in white and nine colors, in four thicknesses and is nationally distributed for your service.



GILBERT PAPER COMPANY, Menasha, Wis.

DISTRIBUTORS

Baltimore, Md.	B. F. Bond Paper Co.	New York, N. Y.	Green, Low & Dolge, Inc.
Billings, Mont.	Carpenter Paper Co. of Mont.	New York, N. Y.	Kuenstner & Lucie Paper Co.
Birmingham, Ala.	Sloan Paper Co.	Omaha, Neb.	Carpenter Paper Co.
Boston, Mass.	Century Paper Co.	Oshkosh, Wis.	Oshkosh Paper Co.
Boston, Mass.	Knight Allen & Clark Inc.	Philadelphia, Pa.	Garrett Buchanan Co.
Chicago, Ill.	Empire Paper Co.	Philadelphia, Pa.	Paper House of Penn.
Cleveland, Ohio	Millcraft Paper Co.	Portland, Oregon	J. W. P. McFall
Columbus, Ohio	Sciota Paper Co.	Richmond, Va.	Virginia Paper Co.
Denver, Colo.	Carter, Rice & Carpenter Pa. Co.	San Antonio, Texas	San Antonio Paper Co.
Detroit, Mich.	Seaman Patrick Paper Co.	Seattle, Wash.	Carter, Rice & Co.
Grand Rapids, Mich.	Carpenter Paper Co.	Sioux City, Iowa	Sioux City Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.	Spokane, Wash.	Spokane Paper & Sta. Co.
Jackson, Mich.	Crown Paper & Bag Corp.	St. Louis, Mo.	Baker Paper Co.
Lansing, Mich.	Weissinger Paper Co.	St. Paul, Minn.	Inter-City Paper Co.
Lincoln, Neb.	Lincoln Paper Co.	San Francisco, Calif.	Carter, Rice & Co.
Los Angeles, Calif.	Carpenter Paper Co.	Shreveport, La.	Tayloe Paper Co.
Memphis, Tenn.	Tayloe Paper Co.	Toledo, Ohio	Commerce Paper Co.
Milwaukee, Wis.	Dwight Bros. Paper Co.	Topeka, Kansas	Central Topeka Paper Co.
Minneapolis, Minn.	Swartwood Nelson Paper Co.	Tulsa, Okla.	Tayloe Paper Co.
New York, N. Y.	Bishop Paper Co.	Vancouver, B. C.	Coast Paper Co.
New York, N. Y.	Conrow Bros.	Washington, D. C.	Virginia Paper Co.

What is "National" Advertising?

ANY paper can carry the claim, "nationally advertised." But it is quite another thing to put back of that claim an extensive and constructive advertising campaign extending over a period of years.

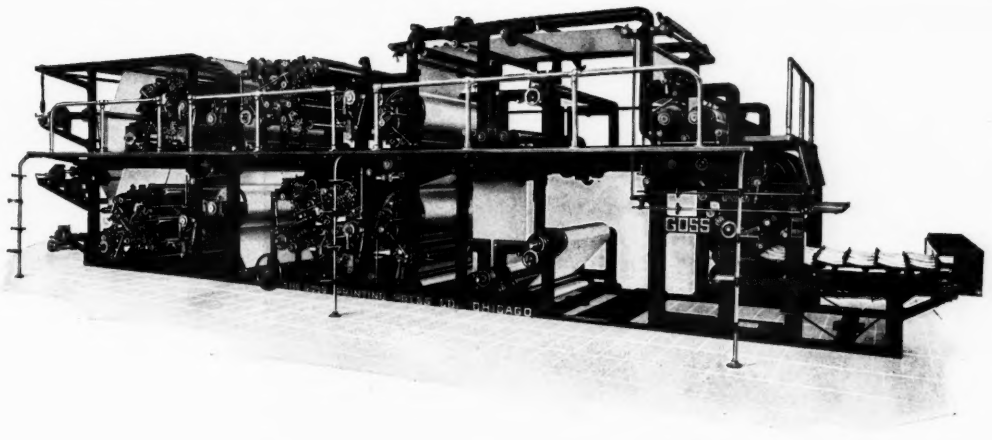
The first Hammermill Bond advertisement appeared in the Saturday Evening Post in May 1912. Every year since that time the Hammermill name has been regularly in the Saturday Evening Post, supported by a considerable list of other magazines and millions of direct pieces designed to create orders for more, and more profitable printing.

When you buy paper for resale you want to know that your customers will accept it. For Hammermill Bond there exists a force* of public acceptance that is truly "national."

* *To harness this force to your presses get on the mailing list to receive regular mailings of helpful Hammermill material. Write Hammermill Paper Company, Erie, Pennsylvania.*

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

. . . . . ITS REPUTATION RESTS ON ITS RECORD OF PRODUCING MAGAZINES, CATALOGS, DIRECTORIES AT HIGH SPEED, AT LESS COST, WHILE MAINTAINING BEAUTIFUL HALFTONE AND COLOR WORK . . . . . .



A SPECIAL GOSS TWO ROLL, 192 PAGE, BLACK PRINTING, MAGAZINE PRESS

A GOSS Rotary Magazine Press Will Be Designed to Fit Your Needs, Your Conditions, So That IT CAN MAKE MORE MONEY FOR YOU!

ARE your printing profits smothered by costs? Do you watch red ink and black ink teeter-totter on the monthly balance sheets? Are you worn with figuring against smart competition? Are you forced to cut prices? Can—you—cut—your—costs? Listen. A GOSS Rotary Magazine Press will be designed to fit your needs, your conditions, so that it can and will make more money for you. With a GOSS you can make-ready fast; you can run steadily without paper and ink waste, without loss of time; you can print at high sustained speeds while maintaining beautiful color and halftone work. The GOSS Rotary Magazine Press produces finely printed sheets, at high speed, at low costs. It enables you to meet the toughest competition, and lick it, and earn tangible actual profits on your contracts. Ask for proof.

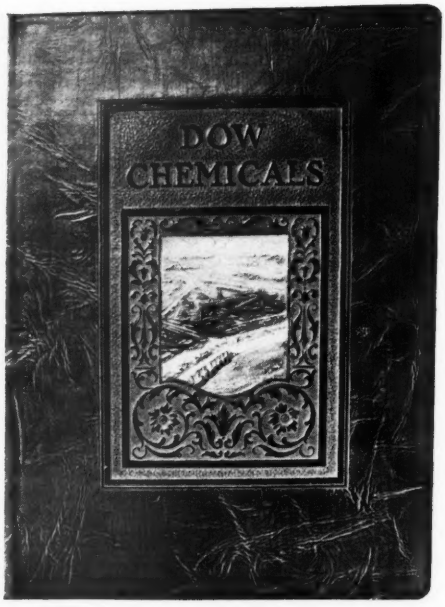
THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. · SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. · · · LONDON

GOSS

"The cost of a book or catalog cover should be measured by its ability to attract interest and protect the contents for the full potential life of the volume. This cost is not so many cents or dollars spent at one time, but rather an investment spread over many months or years. Suitable book or catalog covers invariably prove most economical in the long run."

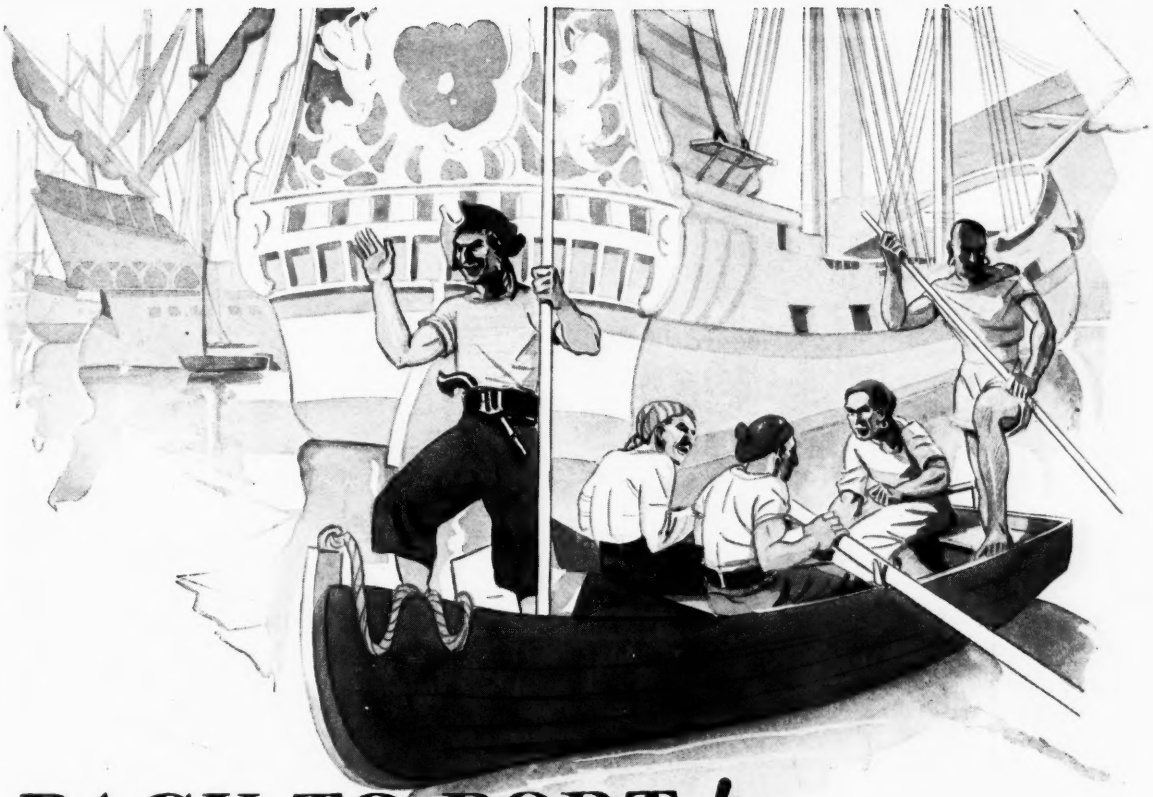


THE interesting design shown here is produced in several colors and is especially rich in texture and appearance. This represents the results of the above quotation in two ways—

FIRST, the Dow Chemical Company has used Burk-Art processed covers for an entire series of text books over a period of several years. SECONDLY, Dow has in every instance progressively increased the quantity of each order for Burk-Art covers.

Burk-Art is the name of a process of embossing and coloring binding materials to produce book and catalog covers of unusual beauty in color, texture and design.

THE BURKHARDT COMPANY, INC.,
LARNED ST. AT SECOND BLVD. DETROIT, MICHIGAN



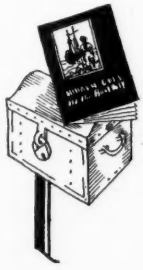
BACK TO PORT!

THE bold adventurers of old returned from foreign lands with strange gifts to thrill those at home—the work of mysterious climates and alien hands. Sir Walter Raleigh introduced pipe tobacco. Drake charmed the heart of his queen with oranges and silk stockings from his captures. Luxuries they were to a folk ignorant of what went on beyond the seas.

But now silk hose promenade with almost every flapper. Even the watches, automobiles, and radios that inspired awe a few years back are now sported by the multitude. Daily luxury articles step from the royal parade into the ranks of the work-a-day world. The same merit, produced in mass quantities to meet the popular purse.

That's what happened to the royalty of the paper world. The launching forth of Caslon Bond gave to the work-a-day world the crisp quality that made business men of old thriftily conserve bond paper for the very finest of their messages.

Sound economic reasons here, too. Natural advantages of manufacture and an invention permitting watermarking at high speed enabled Caslon Bond to pioneer branded standardization at a popular price. Advertisers and printers have found that to follow its banner leads to profit. Ask your paper merchant for test sheets and a copy of the new sample book.



The full story is in a book, aptly titled "Hidden Gold in the Bond Field." Write for a copy if you haven't one.

CASLON BOND

MUNISING PAPER

Reg. U. S. Pat. Office

A popular-priced bond paper for a work-a-day world

THE MUNISING PAPER COMPANY — MUNISING, MICHIGAN

BODLEIAN



LET HIM GO THE LIMIT!

TELL the artist to go the limit . . . Let him do his best . . . Let him do it his own way . . . And what he does can be reproduced on Bodleian . . . Plain black and white line—Ben Day and line (black or colors) for letterpress printing . . . Anything he wants to do for Water Color . . . Or wash drawing (black or colors) for offset . . . So let your artist go the limit—then choose Bodleian for the job.

SEND FOR SPECIMEN PORTFOLIO

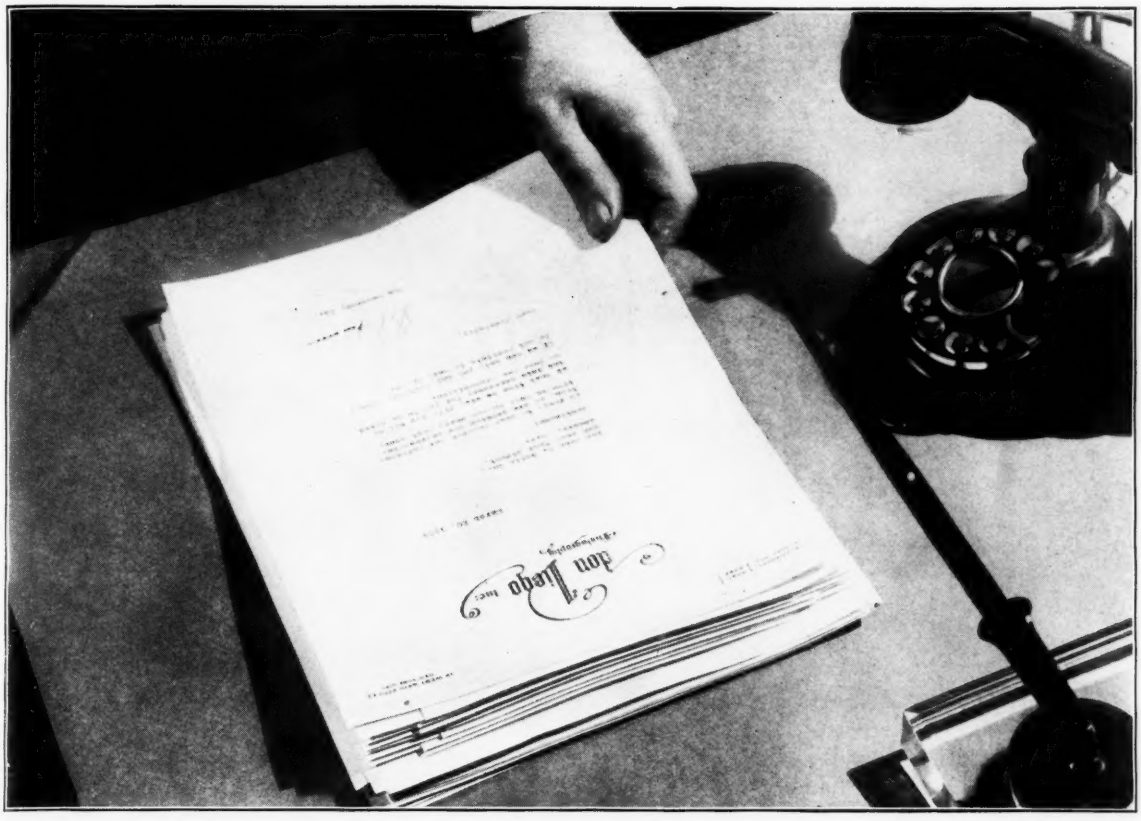
READING PAPER MILLS, READING, PA.

MAKERS OF QUALITY PAPERS SINCE 1866

READING PAPERS

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKLE EDGE BOOK, KINKORA TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Tell Your Customers What "Tub Sizing" Means

Adirondack Bond

(*Tub Sized*)

When you recommend Adirondack Bond, tell your customers about the tub sizing that gives it a better looking, *more workable* surface. It's a surface that takes printing better, that makes a neater, smoother background for typewritten letters and pen-and-ink signature, and that won't "rough up" even under an eraser. A good, workable paper for letterheads, envelopes, billheads, circulars, and office forms.

Made from Adirondack spruce, with the help of crystal-pure, fresh Adirondack water, IN the Adirondacks by the world's largest manufacturers of paper. White and eight colors—all standard sizes. Also makers of Adirondack Ledger and Adirondack Bulletin.

Another Certified Product of

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N. Y. *Branch Sales Offices:* Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

—◂ DISTRIBUTORS ▸—

W. H. Smith Paper Corporation	Albany, N. Y.	R. C. Kastner Paper Company	New York, N. Y.
The Barton, Duer & Koch Paper Co.	Baltimore, Md.	The Seymour Company	New York, N. Y.
John Carter & Company, Inc.	Boston, Mass.	Walker-Goulard-Plehn Co., Inc.	New York, N. Y.
Globe Paper Company, Inc.	Boston, Mass.	Willmann Paper Co., Inc.	New York, N. Y.
Whiting & Cook, Inc.	Chicago, Ill.	Atlantic Paper Company	Philadelphia, Pa.
John Carter & Company, Inc.	Hartford, Conn.	General Paper and Cordage Co.	Pittsburgh, Pa.
The Paper Supply Co.	Houston, Tex.	Shiner-Sien Paper Co.	San Antonio, Texas
Sleek-Warwick Paper Co.	Kansas City, Mo.	Norman F. Hall Company	San Francisco, Cal.
Carpenter Paper Co.	Los Angeles, Cal.	Paper Mills Agency, Inc.	Seattle, Wash.
F. G. Leslie Paper Co.	Minneapolis, Minn.	Shaughnessy-Kniep-Hawe Paper Co.	St. Louis, Mo.
Southern Paper Co., Ltd.	New Orleans, La.	F. G. Leslie Paper Co.	St. Paul, Minn.
Thomas Barret & Son	New York, N. Y.	The Barton, Duer & Koch Paper Co.	Washington, D. C.
Harris & Paul Paper Company	New York, N. Y.	Clarke Paper Company	Wheeling, W. Va.

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

The successful man

is the one who keeps abreast of the times by co-operation and the interchange of ideas with other successful members of his profession. . . .

The Forty-third Annual Convention of the United Typothetae of America presents the greatest opportunity of the year for this sort of co-operation. It will be held in Washington, D. C., September 16-19 inclusive. Interesting and helpful discussions on Management, Production, Marketing, Finance, and Personnel Training will feature the sessions.

Every one **associated with the printing industry is cordially invited.**

UNITED TYPOTHETAE OF AMERICA 1-7
Tower Building, Washington, D. C.

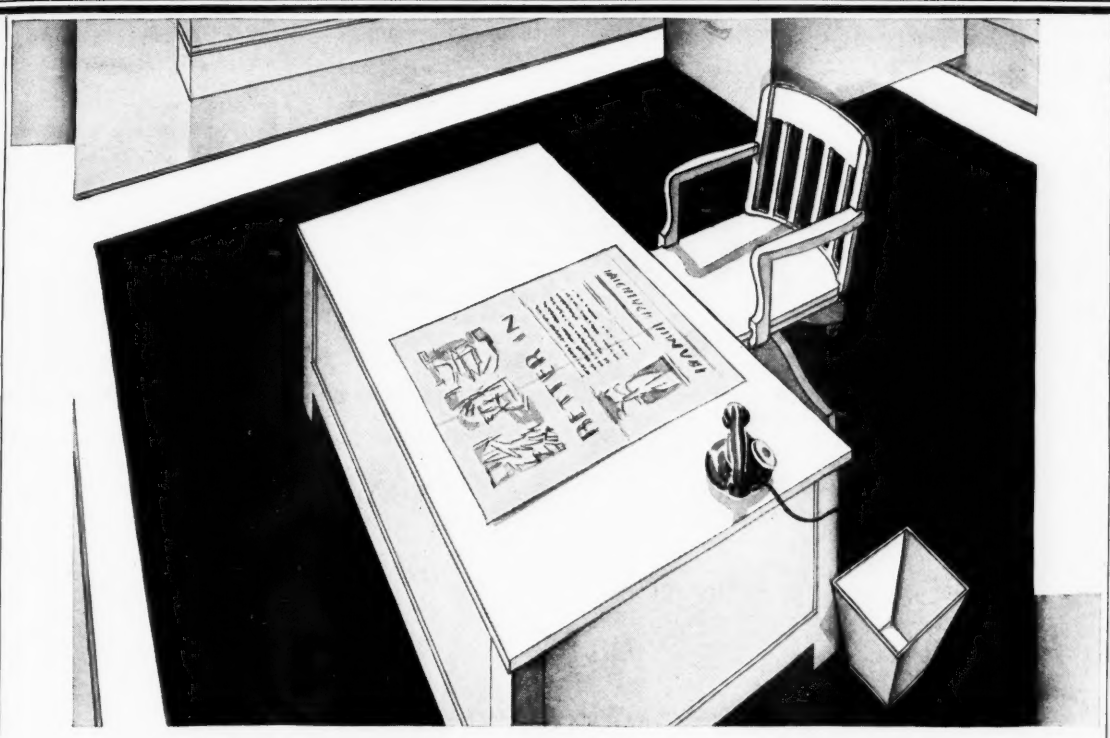
Gentlemen: Please send me complete information regarding hotel accommodations, special transportation rates, etc., for the Forty-third Annual Convention at Washington, D. C.

Firm.....

Address.....

City.....State.....

By.....Position.....



A member of your personnel

When your printed message salutes your prospect, it is your company's sole representative. Its reading amounts to a conversation between your company and the reader. From such a silent dialogue, your prospect forms his impression of the advertiser — decides for or against your persuasion. In making this impression, the paper used is an important element — the one element in most printed matter that reaches both the sense of sight and the sense of touch.

That's why sellers of high-priced luxury merchandise use the most aristocratic of paper stocks, and the story of the popular-priced necessity is told in a less expensive manner.

Whatever the peculiarities of the product, whatever the personality of the advertiser that must be reflected, the choice of the right paper must be made — and fortunate choice comes only from thorough knowledge and wise discrimination.

In your search for the paper that will best bear your message, the Seaman man can serve you well. His suggestion will be based on your requirement and your price limitation.

SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Ave.
MILWAUKEE	1st Wis. Nat. Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Bldg.
ST. LOUIS	1006 Clark Avenue

SEAMAN-PATRICK PAPER COMPANY

DETROIT	1225 Vermont Street
BATTLE CREEK	135 Orchard Street
SAGINAW	826 Howard Street

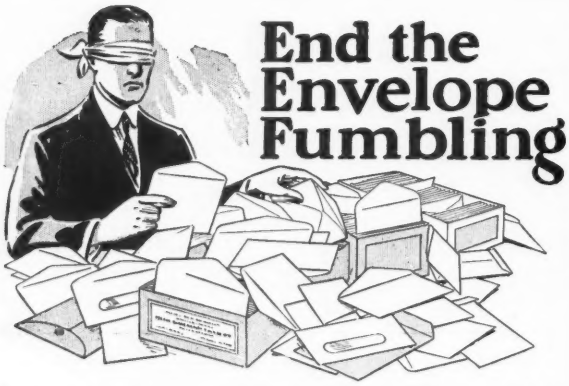
SEAMAN PAPERS

THE TYPE OF TODAY
AND TOMORROW

FUTURA

LIGHT · MEDIUM · BOLD

THE BAUER TYPE FOUNDRY · INC
235-247 EAST 45th STREET · NEW YORK



End the Envelope Fumbling

IT'S NONSENSE . . . groping around to find your desired specifications—maybe—in some distributor's supply list; then either putting up with something half right or waiting and wondering about results and delivery.

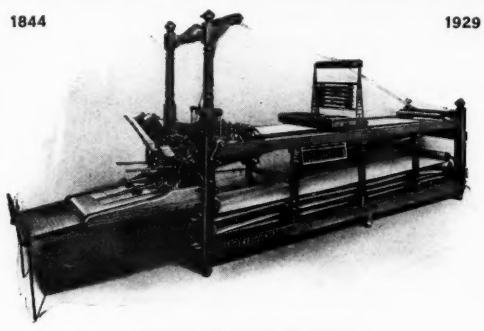
Hit the bull's-eye right in the middle by looking to Western States. Even if your specifications are pretty far away from regulation staples, the chances are that this immensely broad service will have precisely the right item, ready made and ready to ship.

20 MILLION envelopes in stock . . . more than 700 styles besides staples—all kinds of sizes, odd shapes and styles—ready for same-day shipment. All intelligibly tabulated for quick finding in our New Price List No. 30. Send today. Yours, FREE

The Western States Envelope Co.

New Address After August 1, 1929
740-752
S. Pierce St.
Milwaukee,
Wisconsin

1844 1929



HICKOK

Index Card-Ruling Machine and Feeder

Output doubled as two cards up to size 8″ x 8″ can be fed at one time. All the large manufacturers of index cards are equipped with HICKOK Card-Ruling Machines. The quality is better and the output greater than any other Card-Ruling Machine on the market.

The W. O. Hickok Mfg. Co.
Harrisburg, Pa., U. S. A.

COLORED COATED BOOK PAPERS

RAINBOW

25 x 38 — 60 and 80
28 x 42 — 74 and 99
32 x 44 — 89 and 119
35 x 45 — 99 and 133

Blue, Primrose, Canary, Rose, Gray, India, Green, Brown and Goldenrod



The Cover House Since 1896

James White Paper Co.
219 WEST MONROE STREET
CHICAGO
Telephone Randolph 8260

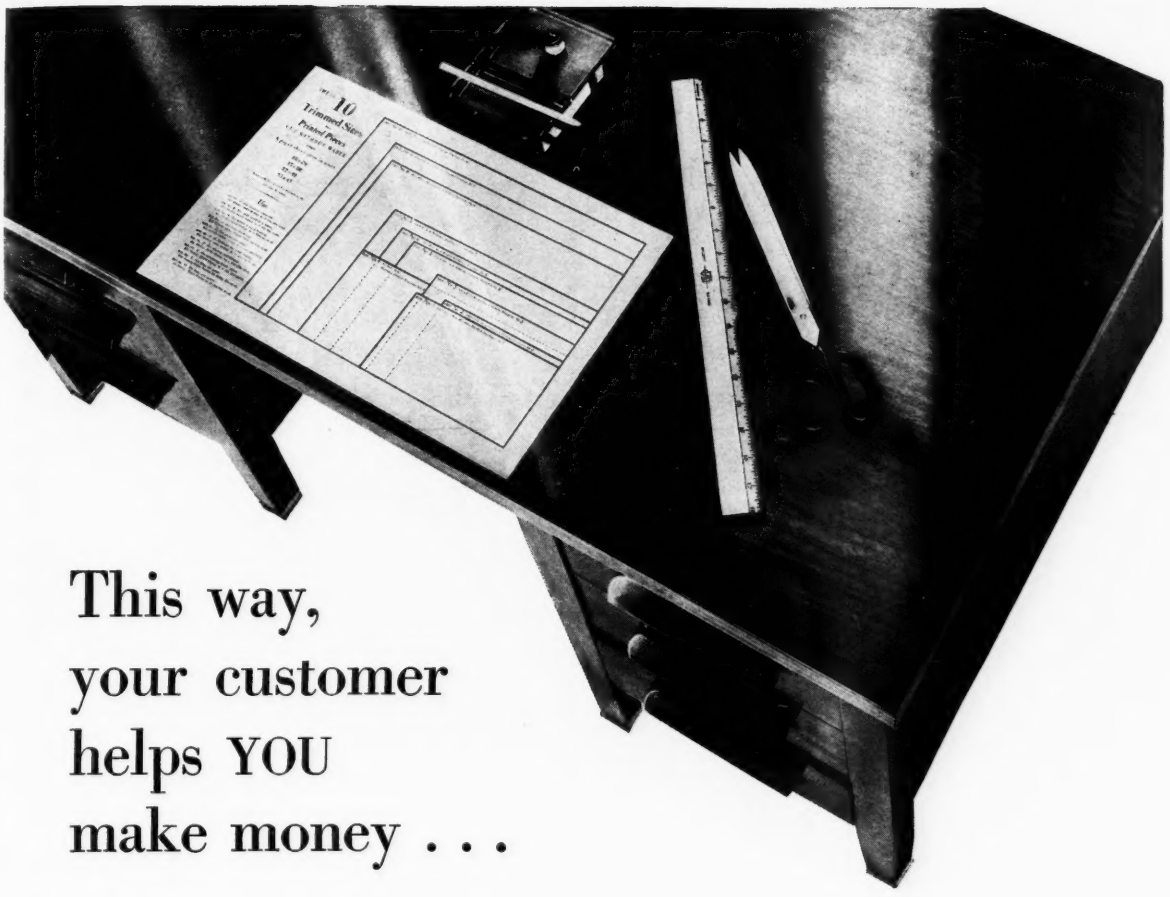
POLYCHROME
SEMI DULL COATED

25 x 38 — 80 and **35 x 45 — 133**
Gray, White, Tan, Green, India, Blue and Ivory

28 x 42 — 99 and 32 x 44 — 119
White, Tan, Green and India

25 x 38 — 70 and **35 x 45 — 116**
White and India

LARGE STOCKS OF ALL THESE ITEMS CARRIED IN CHICAGO



This way, your customer helps YOU make money . . .

And saves himself money, too, on the cost of preparing his printed pieces

THERE are buyers of printing who persist in specifying sizes for printing jobs before they call you in.

The result is too often "trick" size production troubles — and every printer knows what a lot there are . . . what they cost in time and money! Complicated estimates . . . shopping all over town for special-sized paper . . . not finding it . . . ordering it from the mill . . . ordering special envelopes . . . then special instructions and handling all through the shop . . . with a fixed delivery date staring you in the face all the time!

There is just one point where this can be stopped. Right where it starts — at the desk of this kind of customer. Here is a simple way to do it . . . or rather to get the buyer to do it for you.

The S. D. Warren Company has prepared a chart of actual sizes for mailing pieces.

These sizes are *right*. They cut economically from standard sheets. They fit Warren Standard Booklet Envelopes. And there are plenty of sizes to choose from for all practical requirements.

The chart is a handy size—only 11" x 17." The buyer can keep it spread out right under the glass on his desk. His "trick" size order is stopped before it starts. When he wants a dummy he simply asks you to cut it to fit one of the sizes shown.

Think what this means to you . . . to know that a dummy will be standard size . . . that paper and envelopes are waiting for you at the warehouse . . . that you can spend your time as you like to spend it—in turning out a really fine job of printing.

Any of the paper merchants handling Warren's Standard Printing Papers can supply you with as many of the charts as you wish to distribute. Give one to each of your customers. Explain its use . . . how it saves him work . . . eliminates the extra costs that "trick" sizes entail. Impress on him that he ought to keep it on hand and *use* it.

Warren's Standard Printing Papers

S. D. WARREN COMPANY, 101 Milk Street, Boston, Massachusetts

COST CUTTER SAWS CUT COSTS



MODEL "A" COST CUTTER

Because: quick, accurate and safe

The Model A illustrated above is an ideal auxiliary saw for the large plant or all-purpose saw for the smaller office. The Model B is a superior saw for those wanting greater range of work. Both machines embody labor-saving features not found on other saw trimmers.

Write for Descriptive Circulars

C. B. Nelson & Company

727 South Dearborn Street Chicago, Illinois

"Bound in Keratol"

The fact that this phrase is being included more and more in the Advertising and the Catalogs of carefully made and artistically conceived books and similar products indicates an endorsement of the Superior Qualities of

GENUINE KERATOL GUARANTEED

REG. U.S. PATENT OFFICE "THE HIDELESS LEATHER"

made by

THE KERATOL COMPANY

192 Tyler Street

Newark, New Jersey

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.
Blotting.
Bonds—White and Colors.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.
Box Boards.
Bristols—Index and Satin.
Card Boards.
Check Book Cover.
Cover—Embossing.
Folding Enamel—Extra Strong, the best of its kind.
Litho Label.
Manila—Document.
Mimeograph.
Offset Papers.
Post Card—Coated and uncoated.
Railroad Board.
Tough Check.
Second Sheets.
As well as miscellaneous Job Lots of every kind and description.

BARGAIN PAPER HOUSE

423 West Ontario St. **Chicago, Ill.**

Phone: Superior 7252

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BARGAIN PAPER HOUSE
423 W. Ontario St.
Chicago, Ill.
Place our name on list to receive your monthly price list every month.

Name.....
Address.....
City.....

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AUGUST ELDRIDGE SCHIEFER

Metallic INKS

THERE are four standard colors of Triangle Metallic Inks—Light Gold, Dark Gold, Copper and Silver. All of them come READY-MIXED and work well on all grades of paper stock. Send trial order.

Telephone:
Triangle 3770-71

TRIANGLE INK & COLOR CO., INC.

26-30 FRONT STREET BROOKLYN, N. Y.

Western Service Office: 13 South Third Street, St. Louis, Mo.

These standardized quality,

clean-wiping cloths cost you less to use than rags

★ ★ ★ ★

Oakleaf shop towels are the best material there is for "wiping down" presses, and for forms they do a job equal to the cleanest rags. They have no buttons or hooks to damage type, and no loose threads to catch in halftones... and get on the rollers of your presses. They come to you clean at the start—and sanitary. They are all of uniform size, quality and absorbency... every pound will wipe more area, and wipe it better.

Yet Oakleaf shop towels cost less to use than even the most ordinary rags. You can use them over and over again, sending them to the laundry each time. They are a great economy for any printing firm, and there are figures aplenty to prove it. Here is a typical case

Cost of using Oakleaf shop towels:

100 pounds at 35 cents per pound cost	$ 35.00
24 washings at $5.00 per 100 pounds	120.00
	Total $155.00

Equal wiping service of 2,500 pounds of rags:

2,500 pounds of rags at 10 cents per pound cost $250.00

$250.00
155.00

$ 95.00 saving with Oakleaf Shop Towels

Whether you use 100 pounds a year, or only 10, your savings will be in the same proportion. For complete information write direct to Oakleaf Mills.

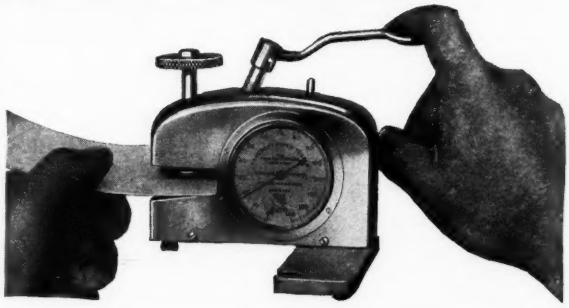
Oakleaf Mills

Division Callaway Mills

La Grange, Georgia

ASHCROFT PAPER TESTER

A mechanical instrument for quickly determining the bursting strength of paper. It enables the buyer and user to make an accurate test of any kind of paper. The bursting strength is indicated on the dial in pounds per square inch. Don't be misled by the usual "tear" test. Two samples of paper which "seem" alike may vary from five to ten pounds in strength on the Ashcroft Paper Tester. Every printer and user of paper should have one.

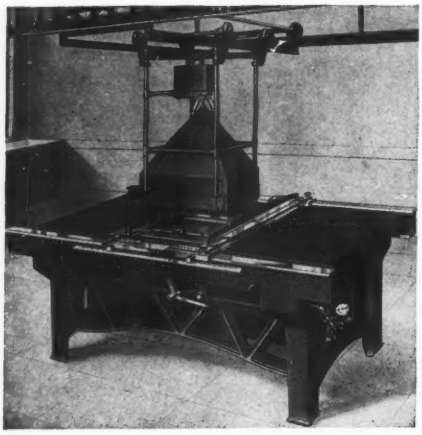


Price $40.00; special discounts to jobbers

Also, write for information on the Ashcroft Paper Thickness Gauge

CONSOLIDATED ASHCROFT HANCOCK CO., *Inc.*
Bridgeport, Conn.
Subsidiary of Manning, Maxwell & Moore, Inc.

DIRECTOPLATE



Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.

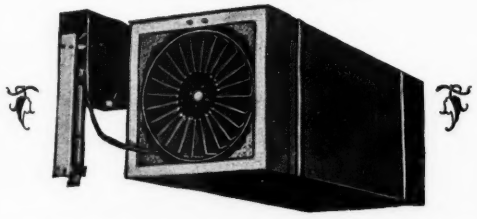
DIRECTOPLATE PRODUCTS

- Directoplate Composing Machines
- Directoplate Color Precision Cameras
- Directoplate Multiple Negative Cameras
- Directoplate Photo Engravers' Cameras
- Directoplate Planograph Cameras
- Directoplate Offset Proof Presses
- Directoplate Vacuum Printing Frames

Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets
CHICAGO, ILLINOIS

There is only one Humidizer that is designed wholly for the Printing Industry



If your plant will afford a system costing between $200 and $2,500, consider the

UTILITY
***Pure Air* HUMIDIZERS**

Made in units. Moderate in price. Require no ducts. Afford the same values as the high-priced systems. The only low-priced system that gives pure air and which cannot sprinkle. Write for testimonials.

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THE BETTER PAPERS
THE BEST PAPERS ARE MADE FROM RAGS

Attention—Interest—Desire—Action!

Four steps in making a sale. No paper, perhaps, can complete all, but some papers go farther than others.

Neenah Bond, for instance, with its nine colors, will stand out from any nondescript pile of mail and attract the reader's attention. Its smooth finish and unobtrusive air of gentility offer no obstruction to the reader's interest. "Neenah" stimulates the desire that leads to action. Try the effect of Neenah on your next mailing, your next letterhead.

Neenah Bond

Use envelopes to match your stationery

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APPLETON, WIS. . . . . Woelz Brothers
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NEW YORK CITY . . . A. W. Pohlman Paper Co.
PHILADELPHIA, PA. . . . . Molten Paper Co.

"Note the Tear and Wear as well as the Test"

NEENAH
PAPER COMPANY
Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
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NEENAH BOND

Check the ✓ Names

GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 18 QUALITY 73

CARMICHAEL RELIEF BLANKETS

(*Patented*)

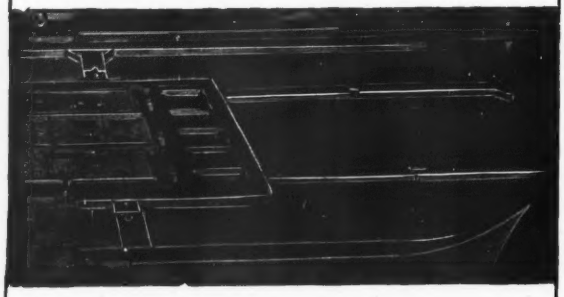
Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 122 FRONT STREET, SAN FRANCISCO, CALIFORNIA

M & W CYLINDER PRESS LOCKS



The above cut shows the locks in use, holding the chase to the cylinder press bed. The locks are made in five sizes as follows:

3 inch, extends to 5 inches
5 inch, extends to 8 inches
8 inch, extends to 14 inches
14 inch, extends to 22 inches
22 inch, extends to 36 inches

Made by

MORGANS & WILCOX MFG. CO.
MIDDLETOWN — NEW YORK

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it pays to use the Best

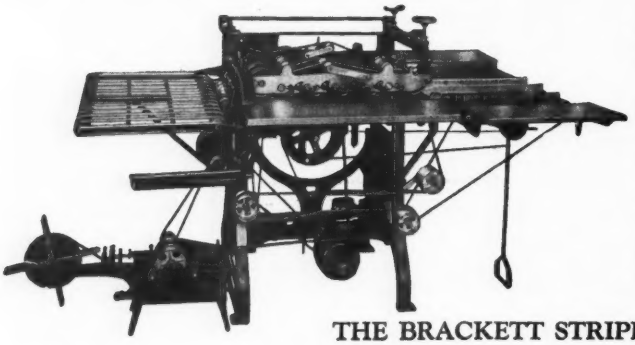
R.R.B. PADDING GLUE

Pads well made please the trade. Your customers are sure to be pleased if you use R.R.B. Padding Glue, which is known for its strength and flexibility. It makes the strongest pad, yet each sheet comes away easily and with a clean edge.

Obtainable From Your Dealer or Direct From

ROBERT R. BURRAGE
15 Vandewater Street **NEW YORK**

The Brackett Double Head Stripping Machine



STRIPS:

Side-stitched books.
End sheets.
Library and tight-joint end sheets.
Half-bound and full-bound end sheets.
Sample books.
Blank books.
Puts a strip in the center of any size sheet up to 28 inches wide.
Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.
Takes cardboard and tips a strip of cloth or paper on the end.

REINFORCES:

Side-stitched or sewed paper-covered catalogs.
Reinforces in the center of sections.
Reinforces loose-leaf index sheets.
Joins necks and slides of paper boxes.

ECONOMIZES:

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten handstrippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

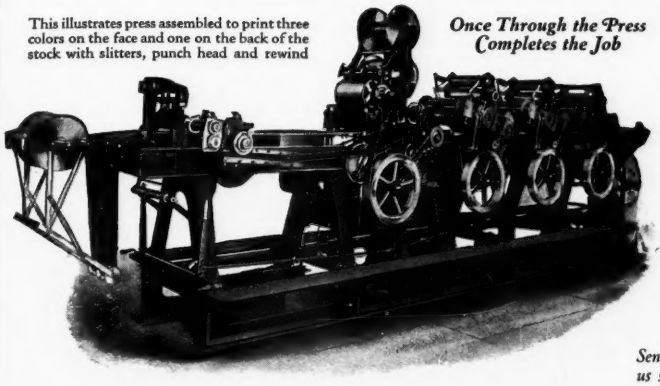
MULTI NEW ERA PRESS PROCESS

Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



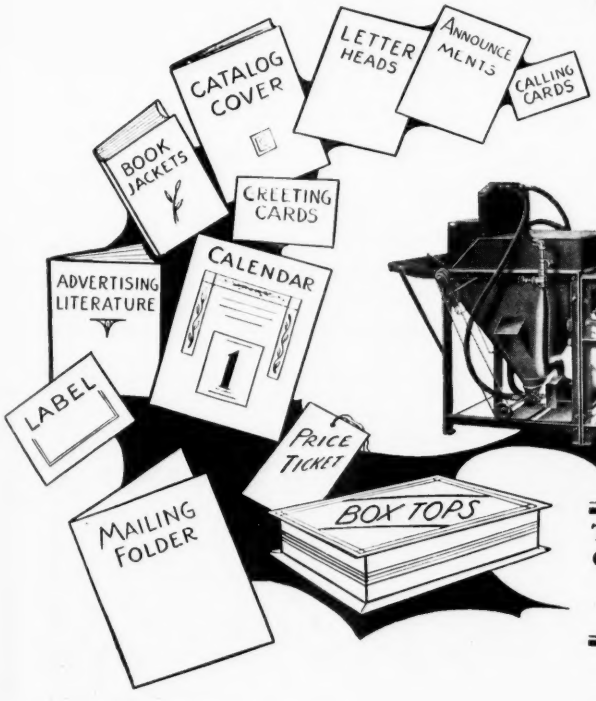
The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

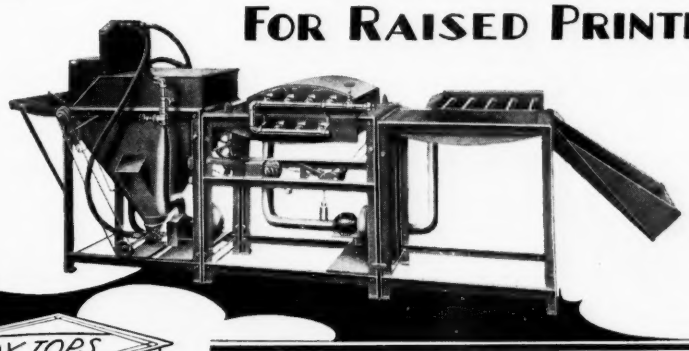
THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey



The NICCO Automatic

FOR RAISED PRINTING



The Nicco Automatic combines Dusting, Heating, and Cooling in one operation. It makes Raised Printing a practical and economical process.

Write for full particulars

DEXTER FOLDER CO.
28 West 23 Street
NEW YORK



Rotary Perforating Machine

PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

NYGREN-DAHLY COMPANY

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AN ALL-PURPOSE PROOF PRESS

Potter Proof Presses are fast and reliable for galley proofs and all the ordinary proofing requirements.

They also have capacity for doing more than ordinary proofing. With grippers and guides, a feedboard and inker like a cylinder printing press, they are equal to all occasions, and especially where exceptionally fine proofs are required.

For quality proofs install a Potter Proof Press

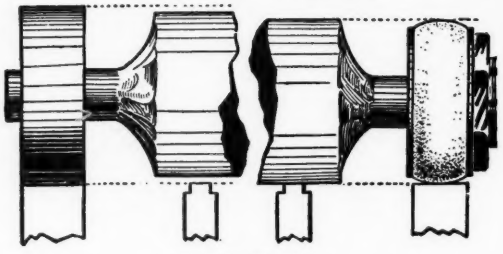
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A Quarter of a Million Sold

MORE than a quarter million Morgan Expansion Roller Trucks have been taken by you printers. The mere adjustment of one nut and your rubber-tired trucks are the same diameter as your rollers . . . no need to worry about type-height. Save time, wear and worry.

The adjustments are self locking



PRICES PER SET

8 x 12 Set of Six $7.75	12 x 18 Set of Six . . $ 9.00
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Your dealer can supply Morgans—or write direct to us

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THE FASTEST SELLING FOLDERS IN AMERICA

Because:

SIMPLICITY=

HAIR-LINE ACCURACY
NO SPOILAGE
EASE OF OPERATION
LOW FIRST COST
LOW UPKEEP

Distributed Only by Our Own Branches in 18 Principal Cities

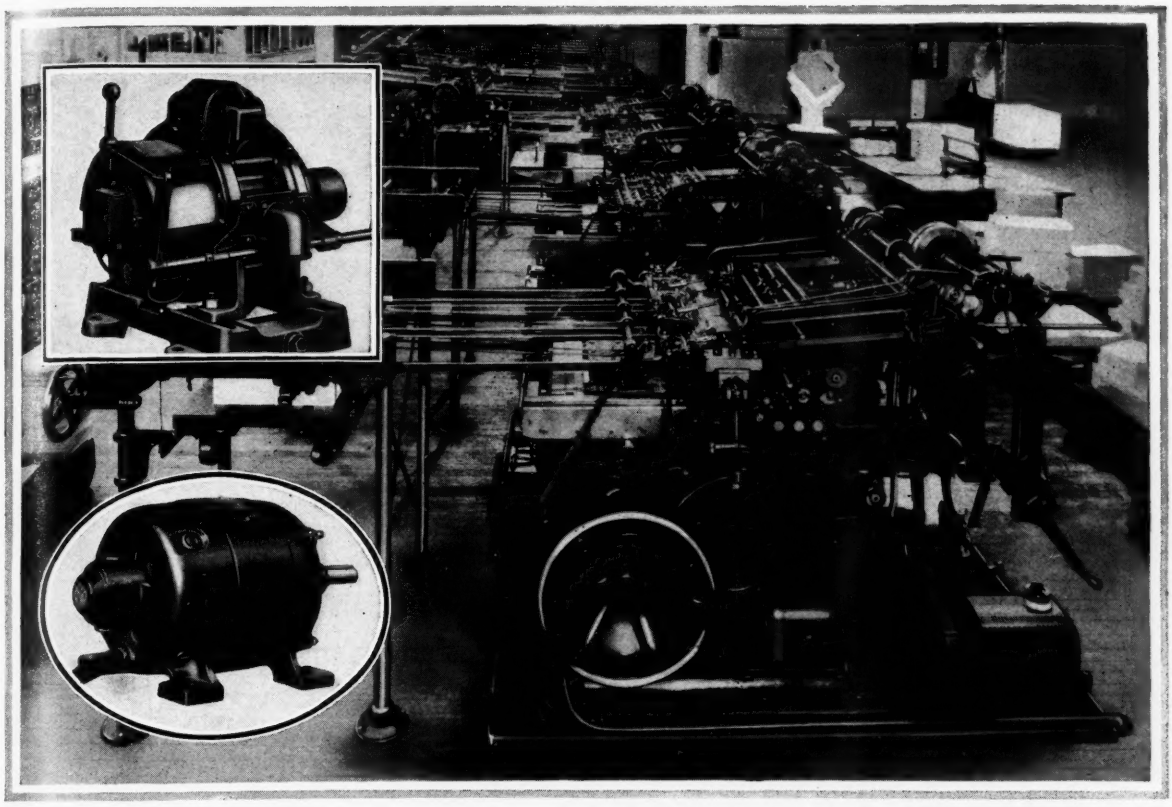
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The Kelly has always been equipped with G-E Motors



THE success of the "Dependable Kelly" in its fifteen years of service to the printing industry is a striking testimonial to the G-E motors which have always been an integral part of the design.

G-E motors are especially suited for the high-speed, high production requirements of the Kelly. Their dependability and economy have been proved in thousands of installations.

No matter how large your plant—or how small—no matter what kind of machinery you use—General Electric can meet your every requirement for electric equipment.

Motorized Power
—fitted to every need

200-268

JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 8 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

Let the Ragman Pay for Your WASHUPS

A mechanical device permanently attached to the press, that accomplishes a clean washup in less than ten minutes. NO ROLLERS are removed from the press. NO RAGS are used, thus permitting considerable saving in that item alone. The press actually washes itself under its own power at a great time saving.

The attachment is very simple mechanically and not in the way of the pressman in any particular. As no rollers are touched by hand there is no chance of damaged rollers. A washup becomes a very simple matter in any plant.

A Clean-A-Press Machine will pay for itself from one to five times a year wherever installed. They sell themselves on sight.

Write today for four-page illustrated circular.

Clean-A-Press Machine Company

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U. S. Patent No. 1,663,049 Canadian Patent No. 282,790

Buy From Hood-Falco!

Buy from a company with a reputation to stand behind its guarantees. Our special offerings include:

CYLINDER PRESSES

2 — 3/0 2-Color Miehles, bed size 45½ x 62 with or without Dexter suction pile feeders and ext. del.
1 — 7/0 Miehle, bed size 51 x 74.
2 — 5/0 Special Miehles, bed size 46 x 63.
2 — 5/0 Special Miehles, bed size 46 x 68.
4 — 4/0 Miehles, bed size 46 x 62, 2 with Rouse lifts and ext. del.
2 — 2/0 Miehles, bed size, 43 x 56.
3 — No. 1 Miehles, bed size 39 x 53.
3 — No. 2 Miehles, bed size 35 x 50.
2 — No. 3 Miehles, bed size 33 x 46.
2 — No. 4 3-R Miehles, 1 with Dexter suction pile feeder. (Bed size 30 x 42.)
1 — Hoe Cutter and Creaser with printing attachment, bed size 38 x 55.
1 — Cottrell Cutter and Creaser, bed size 51 x 68.

CUTTERS

1 — 68 inch Oswego, automatic clamp.
1 — 34 inch Oswego, hand clamp.

JOB PRESSES

2 — Style B Kellys with ext. del.
1 — 12 x 18 inch Craftsman.
1 — 12 x 18 inch Miller Unit.
2 — 10 x 15 inch Miller Units.
1 — 8 x 12 inch Miller Unit.

MISCELLANEOUS EQUIPMENT

1 — UPM Bronzer with Hollingsworth Conveyor.
1 — Century Fuchs & Lang Bronzer 26 x 34 inches.
1 — Berry Lift 70 inch.
1 — Bunn Tying Machine.
1 — No. 4 Boston Wire Stitcher.
1 — Morrison Wire Stitcher.
Warnock Base and Hooks.
3 — Barrett-Craven Lift Trucks.

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CANADIAN PRINTER & PUBLISHER

For 37 years Canada's leading paper serving the Graphic Arts Industries

The value of a business paper to its advertisers greatly depends upon the time its subscribers spend in reading it. Based on a questionnaire, an analysis of the time the paid subscribers devote to reading each issue of Canadian Printer and Publisher shows the average period to be two hours and twelve minutes. . . . Canadian Printer and Publisher is read by the men who buy or influence the buying of printing equipment.

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LANDENBERGER'S Proportional Size Finder

A rapid and accurate means of determining the proportional size of enlarged or reduced illustrations without calculation. Price $2, postpaid.

For Sale by

THE INLAND PRINTER CO.

330 S. WELLS STREET CHICAGO, ILL.

LOOKING AHEAD



The "SUPER-FORCE"

A *NEW* TYPOGRAPH

Is your eye on the future? Would you be able to handle a sudden important numbering job? Don't rely on old, worn-out numbering equipment when a small outlay will assure the greatest efficiency with the Super-Force Typograph. Modern in construction, modern in economy, this machine serves the printer with modern freedom from trouble. Look ahead—and be ready for any numbering emergency with the Super-Force.

The same modern skill that devised the Super-Force is also available for the construction of special numbering equipment of all kinds. It will pay you to be informed in advance on this phase of numbering. Let us show you how Force engineers have solved the special numbering requirements of many prominent manufacturers throughout the country—a call will involve no obligation.

Wm. A. Force & Co., Inc.

105 Worth Street . . . . New York City
180 North Wacker Drive . . Chicago, Ill.
573 Mission Street . . San Francisco, Calif.

"NARCISS"

8 pt. 20A, 50a font, $4.35
10 pt. 20A, 50a font, $4.45
12 pt. 20A, 50a font, $4.55
14 pt. 20A, 50a font, $5.25
18 pt. 15A, 30a font, $4.90
24 pt. 10A, 20a font, $5.55
30 pt. 8A, 16a font, $6.50
36 pt. 6A, 12a font, $6.55

All prices cash, F. O. B. Foundry

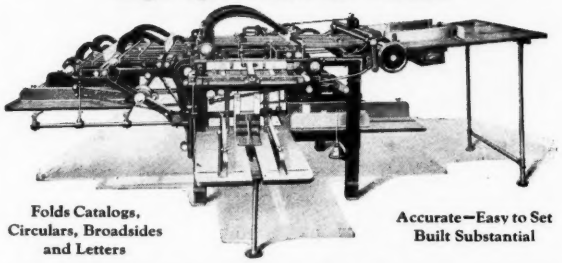
Bargain for August!

Complete Series $38

SPECIALS—Assortment No. 1 (Decorators), $4.60 for $1.84; No. 2 (Decorators), $4.40 for $1.76; No. 3 (Rule Ends), $4.40 for $1.76. Specials sent postpaid on receipt of price.

STERLING TYPE FOUNDRY
Vermontville, Michigan, U. S. A.

Lower your folding costs with the Anderson High Speed 25 x 38″ Folder

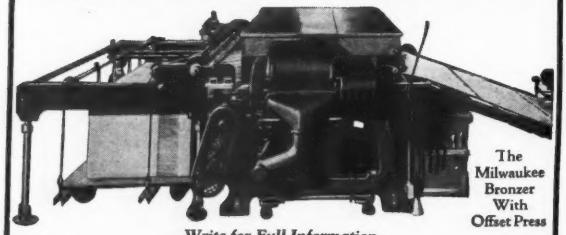


Folds Catalogs, Circulars, Broadsides and Letters

Accurate—Easy to Set Built Substantial

C. F. ANDERSON & CO., 3225-3231 Calumet Avenue, CHICAGO
Builders of HI-SPEED FOLDERS—BUNDLING PRESSES—UPRIGHT TRUCKS

Perfect Bronzing and Dusting in One Operation With
The
MILWAUKEE BRONZER



The Milwaukee Bronzer With Offset Press

Write for Full Information
C. B. HENSCHEL MFG. CO., Milwaukee, Wisconsin

Your Supply House Sells
"HORTON"

VARIABLE SPEED PULLEYS AND 20th CENTURY INK FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"

Rebuilt and Guaranteed *Machinery*

Finished on our factory floor for prompt shipment and at attractive prices

56″ Miehle, spiral gears (Cross feeder)
53″ Miehle, spiral gears
50″ Miehle, spiral gears
41″ Miehle, 4-roller
44″ Miehle, 2-roller (Cross Feeder)
40″ Miehle, 2-roller
34″ Miehle Pony (Cross Feeder)
34″ Miehle Pony, rear delivery
55″ Babcock Optimus
43″ Babcock Optimus
42″ Whitlock, 4-roller
40″ Whitlock, 2-roller
28″ Whitlock High-Speed Pony
Kelly Press, Style B
Miehle Vertical
Model B Cleveland Feeder, latest pile type
44″ Seybold Oswego Automatic Cutter
44″, 40″, 32″ Seybold Automatic Cutters, brand new
Dexter Folders and Feeders
38″ and 44″ Hickok Rulers, 3-beam, automatic, with feeders and motors
Hickok Paging Machine, latest style, with motor

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new.

If you do not see listed the machine you want, write for our complete list

Dodson Printers Supply Company
75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

The Earhart Color Plan

THIS is a definite and direct guide to the selection of correct color combinations for any purpose, and is arranged for quick use by the designer and printer of artistic color work.

It will enable the printer to give his patrons something fresh and harmonious instead of the stereotyped color combinations which are used by many printers year after year.

Why use the same old common-place combinations year after year?

There are many excellent color combinations that are seldom, if ever, used.

Why not give your customers something new and attractive?

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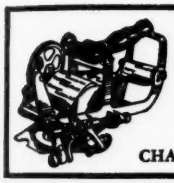
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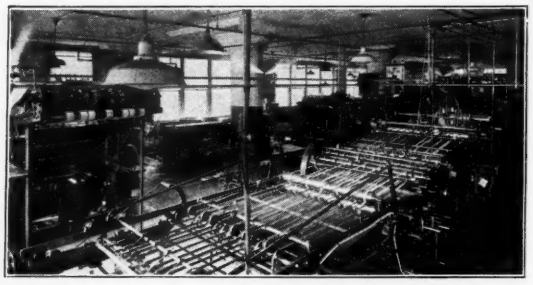
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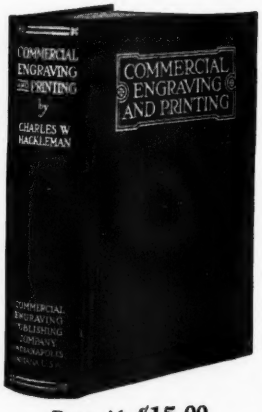
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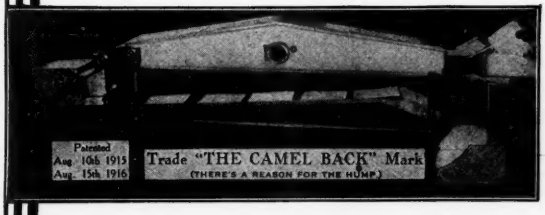
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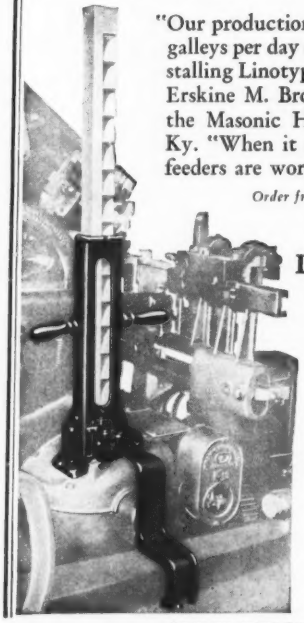
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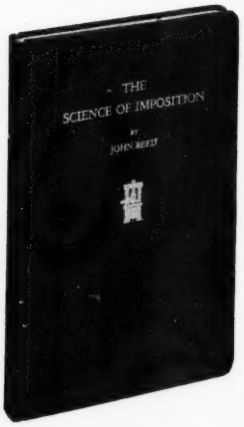
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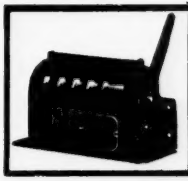
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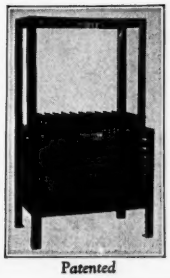
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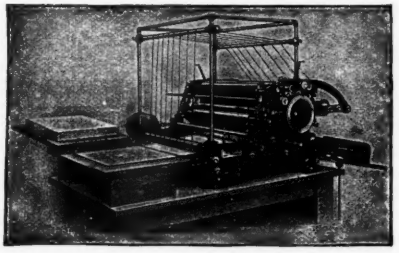
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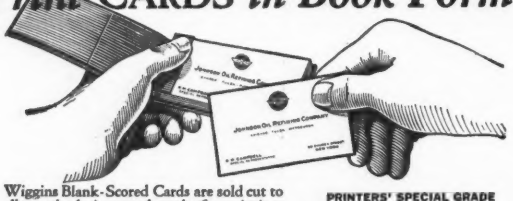
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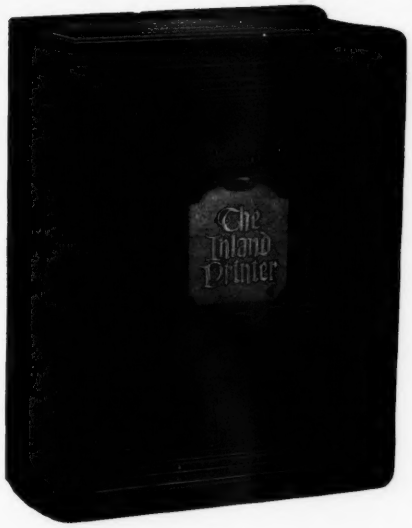
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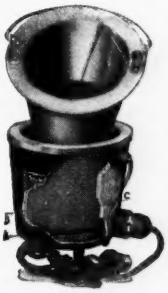
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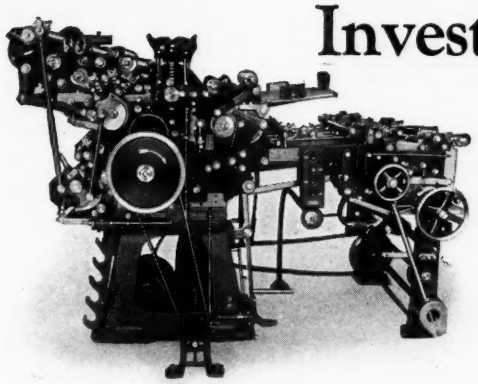
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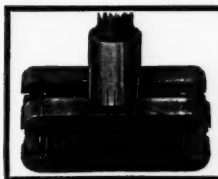
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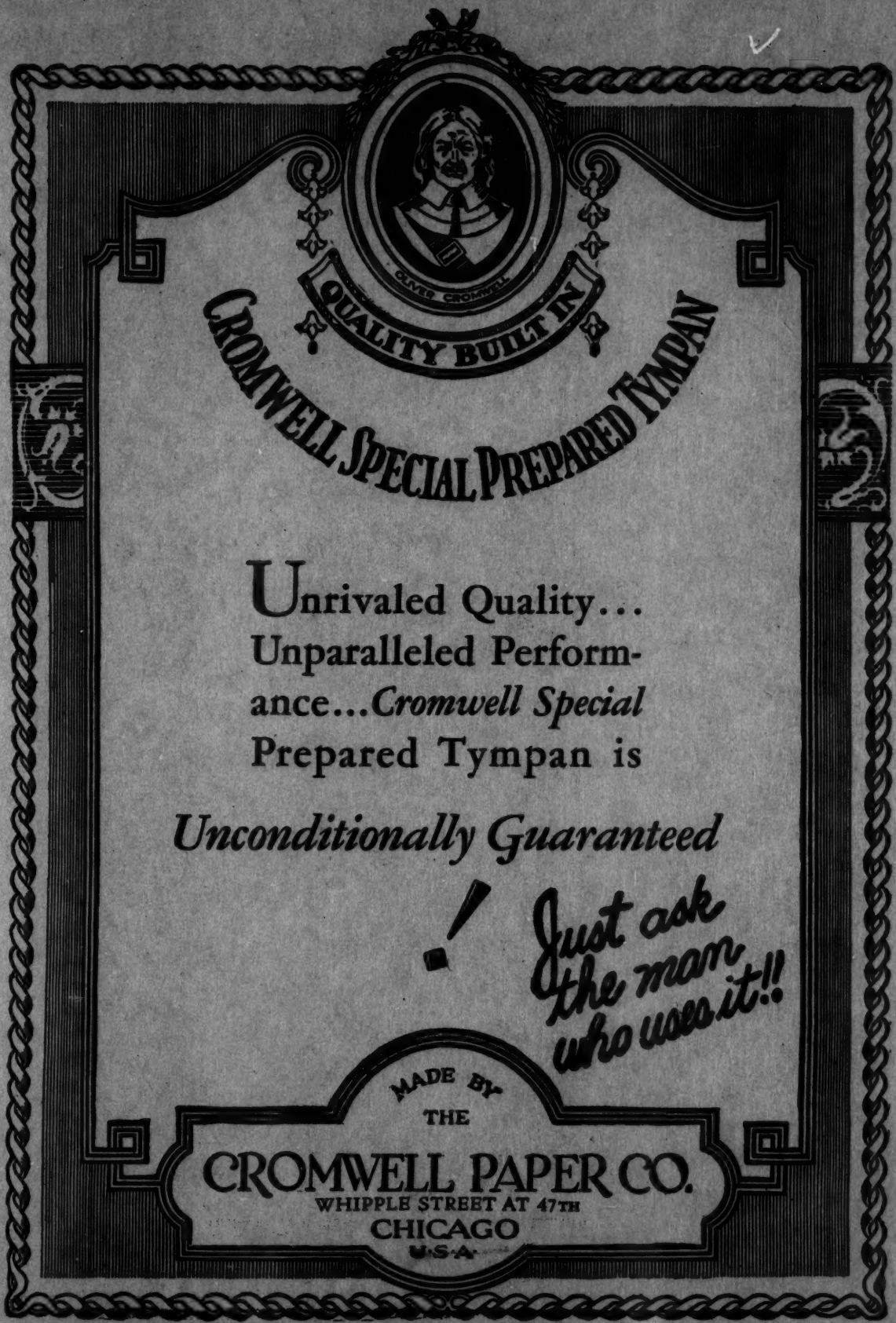
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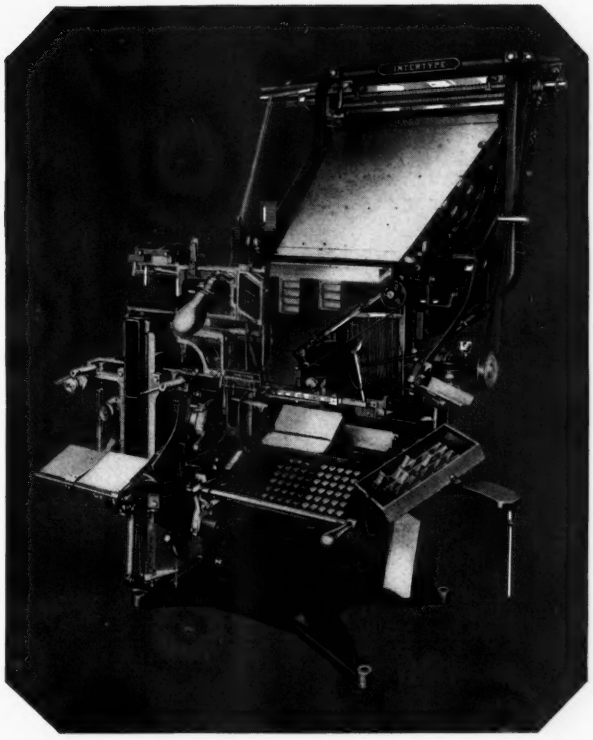
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INTERTYPE
TRADE MARK

INTERTYPE CORPORATION: *New York* 1440 Broadway; *Chicago* 130 North Franklin Street; *New Orleans* 816 Howard Avenue; *San Francisco* 152 Fremont Street; *Los Angeles* 1220 South Maple Avenue; *Boston* 80 Federal Street; *London and Berlin.* Distributors throughout the world

Set in Intertype Bodoni Modern and Bodoni Bold

Hamilton Cylinder-Press Steel Roller Cabinet *No. 15116*

A very flexible system of unit cabinets designed for safe and convenient storage of 12 cylinder-press rollers of any length up to 76 in. long. It has a tight fitting door making the cabinet practically dust-proof. Made ot heavy gauge steel and finished in olive green baked enamel.



Group of Five Cabinets Placed Together Accommodating 60 Rollers. (Made in Steel Only)



Floor Space Occupied 26 x 26 in.
Height of Cabinet 80 in.
(Made in Steel Only)

THE roller carrying mechanism revolves so any roller can be taken out easily by merely turning the carrier until the roller wanted comes around into the door opening. Ball bearing construction is used in this mechanism, so it can be operated with very little effort. At the bottom on the center pipe, which is the axis of the revolving carrier, is attached a cast-iron base with 12 sockets spaced 4⅝ in. centers for supporting the rollers. This is cup-shaped for catching and holding the drippings and is easily cleaned out. At the top, also attached to the axis or center pipe, is a disc with 12 holes also spaced 4⅝ in. centers to line up with the sockets in the base. This disc is adjustable up and down and forms the top support for the longest rollers to be placed in the cabinet. For top supports of the shorter rollers, brackets are supplied and attached to the center pipe. These brackets slide up and down so as to accommodate any length roller.

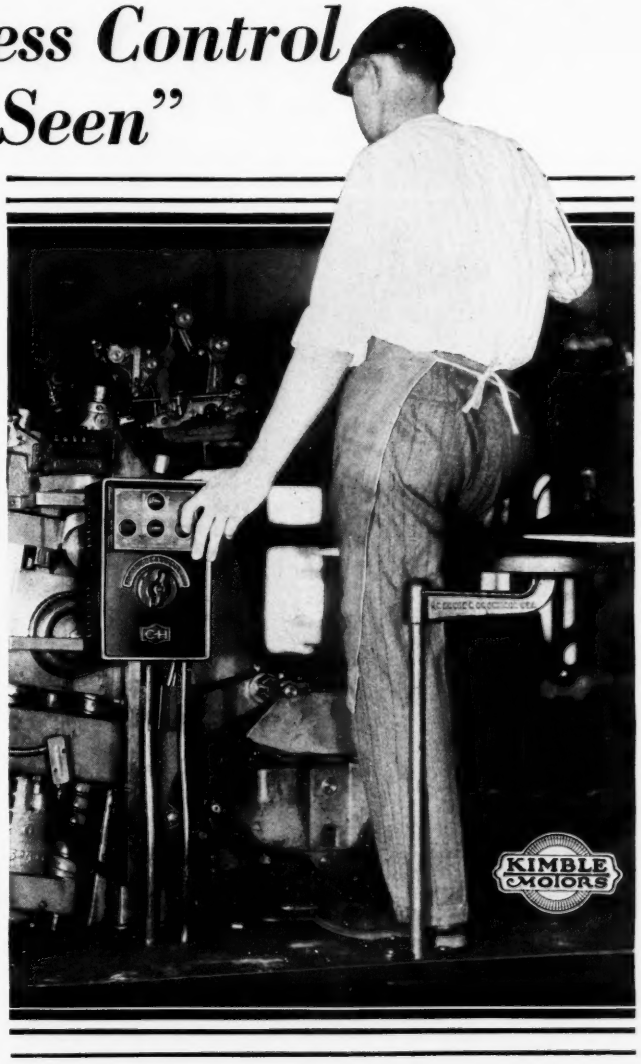
Hamilton Manufacturing Company, ***Two Rivers, Wis.***

Eastern Office: Rahway, N. J.—Pacific Coast Branch: 4440 E. 49th St., Los Angeles

Hamilton Goods are Sold by Prominent Typefounders and Dealers Everywhere

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

"The Finest Press Control I've Ever Seen"



These are the very words of Frank Hillison who has charge of the big press room of Hillison and Etten, Chicago printers, when he gave the Kimble Automatic Control on a big 6-O two-color Miehle the first tryout.

Starting, reversing, slow-down, inch, and pre-determined speed setting all through push button control; definite starting torque; and *speed regulation from the master station*, are some of the features provided by this ideal control for large cylinder presses.

Yet it is not surprising that this new Kimble unit is of outstanding merit. The collaboration of Kimble, Miehle, and Cutler-Hammer engineers in the design of this equipment assures a unit of outstanding merit.



Kimble Direct Current Motor

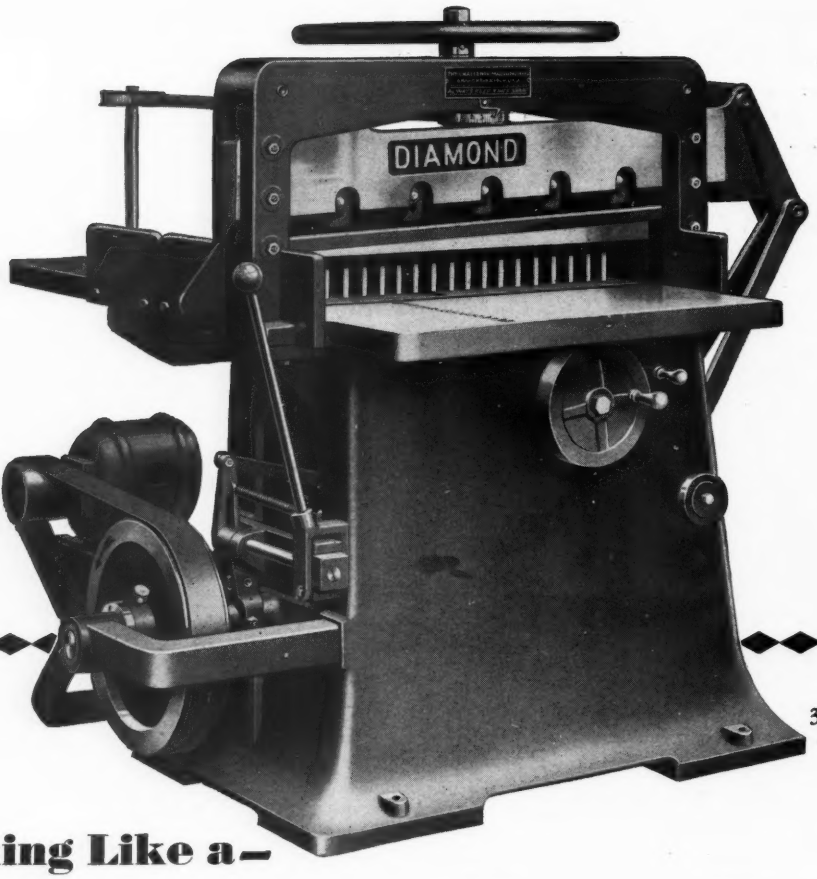
For more than twenty years Kimble Motors have been designed and built especially to meet the exacting requirements of printing machinery. For cylinders or jobbers, offset presses or folders, there is a Kimble Motor and Control Unit that exactly fits the requirements.

Ask your printer's supply salesman, or write us for quotation on your needs.

KIMBLE ELECTRIC COMPANY
2011 W. Hastings St. :: Chicago, U. S. A.

KIMBLE MOTORS

Made for Printers since 1905



Two Sizes

30½ and 34½ inches

Nothing Like a—

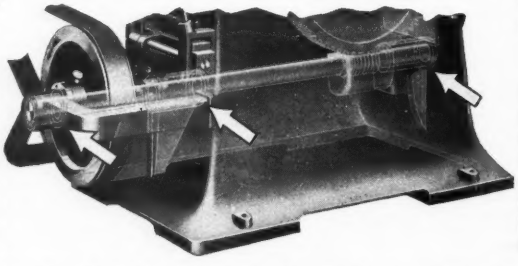
Challenge 'Diamond' Power Cutter

—that's why more of these exceptional cutters are used today than any other make. Which really isn't to be wondered at when you know the facts. No cutter equals this one on ease of operation—no other of its size gives the operator the full, *natural* use of both hands—and no other provides the fool-proof safety devices exclusive with the CHALLENGE-Diamond.

Cutter buyers are canny. They buy on demonstrated performance only. They don't take anybody's say-so, but find out for themselves. In a nutshell, they make comparisons—and right there is why the CHALLENGE-Diamond enjoys such wide use. Its superiorities are obvious—outstanding. They make this cutter the logical choice—as you, too, will learn when you investigate.

"It's a CHALLENGE"

See at the right the heavy main drive shaft with three long oilless bearings in the sturdy, massive base. There's strength here — endurance and long-life — a challenge to time, to wear, to every element a cutter must meet.



"It's a CHALLENGE"

Yes, sir!—a challenge to you to test this great cutter—to compare it point by point—to scrutinize it from every angle and every requirement of modern cutting. Then be your own judge and jury on the cutter question.

Write Us For Descriptive Literature and Prices

The Challenge Machinery Company

17-19 E. Austin Avenue, CHICAGO

Grand Haven, Michigan, U.S.A.

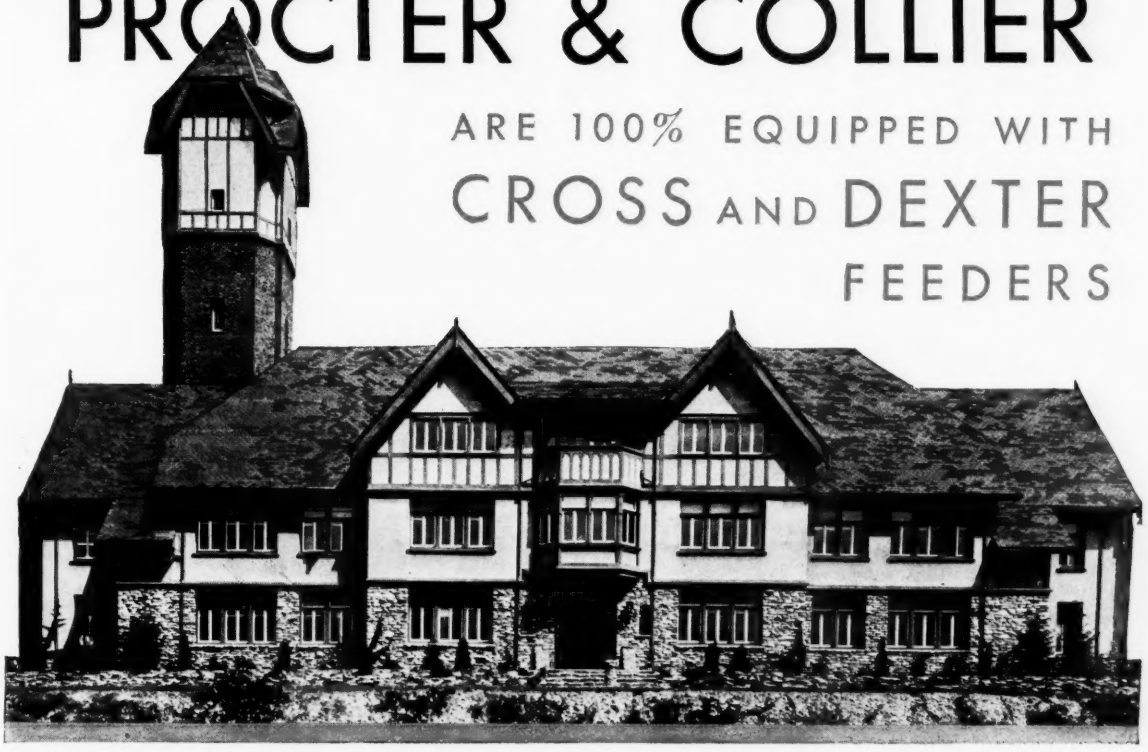
200 Hudson Street, NEW YORK

S-4

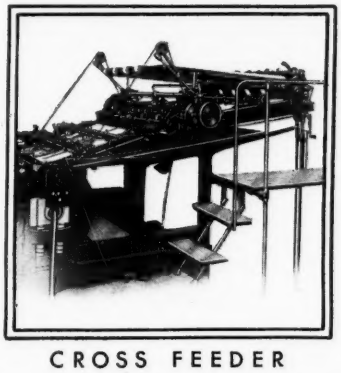
PROCTER & COLLIER

ARE 100% EQUIPPED WITH

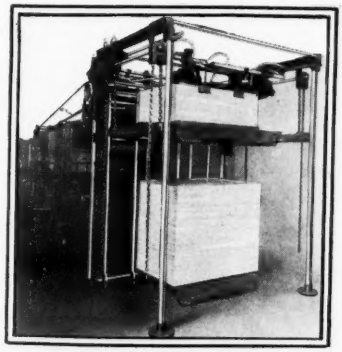
CROSS AND DEXTER FEEDERS



PROCTER & COLLIER PLANT
CINCINNATI



CROSS FEEDER



DEXTER FEEDER

• THESE RESULTS

are obtained by this well known company through Automatic Feeding: . . . . . .

"Our pressroom has been equipped with your Feeders for many years. They not only increase the output, but give us a higher class of work, better register, less spoilage and lower production cost.

"The last two feeders installed, in 1925 and 1926, are really fine machines and are giving us excellent service—more than we had expected."

THE PROCTER & COLLIER COMPANY, Cincinnati, Ohio

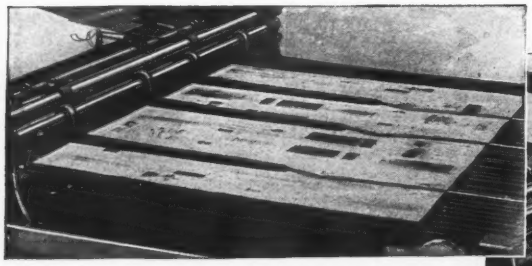
DEXTER FOLDER COMPANY

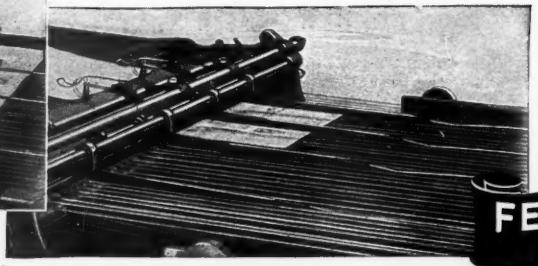
28 WEST 23rd STREET • • • NEW YORK

CHICAGO
CLEVELAND
DALLAS

PHILADELPHIA
ST. LOUIS
SAN FRANCISCO

BOSTON
ATLANTA
TORONTO





FEATURE No. 1

MAXIMUM SHEET OR MINIMUM SHEET

What USERS Say About BABCOCK'S Universal Delivery

"Some of the features which stand out uppermost are the universal delivery, which requires no adjustment, ease of makeready, register, and accessibility of all working parts."—Smith-Edwards Co., Philadelphia, Pa.

"We like the Babcock delivery, as we find that it will handle almost any kind of stock, under practically all conditions, without adjustments for different sheet sizes."—Garrett & Massie, Inc., Richmond, Va.

"The universal delivery is valuable as a timesaver, as well as allowing fuller color to be run without offset."—Barber & Doane, Inc., Elmira, N. Y.

"The roller throwoff is a great thing. Likewise the universal delivery. The feature of the delivery by which the fifth sheet is being printed before the first is covered is a most important advantage, allowing full setting of ink, even at high speeds, and thus avoiding offset."—Irvin Morgenstern Press, Inc., New York.

"The printed-side-up delivery requires no adjusting for various sizes of sheets. The sheet is rolled off the carriage, falling perfectly flat into the jogger, thus eliminating considerable offset."—Birge, Grandbois & Smith, Inc., New York.

NO DELIVERY ADJUSTMENTS

No delivery adjustments are necessary, on Babcock Presses, to change from one sheet size to another. Or from one weight of stock to another.

This feature saves a few minutes on every job. Think of the total time-saving in the course of a year! And this is only one of several exclusive features of the Babcock delivery mechanism.

Babcock gave the trade the first printed-side-up delivery, and still offers the best delivery ever designed for a printing press.

Send for new folders about Babcock's universal delivery, instantaneous roller throwoff, and interchangeable rollers—three of Babcock's Fifteen Features

THE BABCOCK PRINTING PRESS MFG. CO.
460 West 34th Street, New York
Factory: New London, Connecticut

Representatives and Selling Agents in Principal Cities From Coast to Coast

BABCOCK

MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY



THE MOTION PICTURE

As a messenger of American civilization, the Motion Picture has literally brought pictures to life, creating and stimulating desires for luxury, freedom, romance . . . and however we may judge these effects, whether good or bad, we must grant that modern advertising has set itself to capitalize these desires. The Motion Picture has not forgotten its ancestor . . . the printing press . . . and likewise turns to it for exploitation.



MARQUETTE ENAMEL

WESTVACO QUALITY

MESSENGERS OF (AMERICAN) CIVILIZATION

№ 9

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of
WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield & Woods Co.
29 Pryor Street, N. E.

AUGUSTA, ME. The Arnold-Roberts Co.

BALTIMORE, MD. Bradley-Reese Company
308 West Pratt Street

BIRMINGHAM, ALA. Graham Paper Company
1726 Avenue B

BOSTON, MASS. The Arnold-Roberts Co.
180 Congress Street

BUFFALO, N. Y. The Union Paper & Twine Co.
Larkin Terminal Building

CHICAGO, ILL. West Virginia Pulp & Paper Co.
35 East Wacker Drive

CINCINNATI, O. The Chatfield & Woods Co.
3rd, Plum & Pearl Streets

CLEVELAND, O. The Union Paper & Twine Co.
116-128 St. Clair Avenue, N. W.

DALLAS, TEXAS Graham Paper Company
1001-1007 Broom Street

DES MOINES, IA. Carpenter Paper Co. of Iowa
106-112 Seventh Street Viaduct

DETROIT, MICH. The Union Paper & Twine Co. 551 East Fort Street

EL PASO, TEXAS Graham Paper Company
201 Anthony Street

HOUSTON, TEXAS Graham Paper Company
1002-1008 Washington Avenue

KANSAS CITY, MO. Graham Paper Company
332-336 W. 6th Street, Traffic Way

MEMPHIS, TENN. Graham Paper Company
411 South Main Street

MILWAUKEE, WIS. The E. A. Bouer Company
175-185 Hanover Street

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company
222 Second Avenue, North

NEW HAVEN, CONN. The Arnold-Roberts Co.
15 Orange Street

NEW ORLEANS, LA. Graham Paper Company
S. Peters, Gravier & Fulton Streets

NEW YORK, N.Y. West Virginia Pulp & Paper Co.
New York Central Building, Park Avenue at 46th Street

OKLAHOMA CITY, OKLA. Graham Paper Co.
15-17 E. California Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth & Harney Streets

PHILADELPHIA, PA. West Virginia Pulp & Paper Co. Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods Co. of Pennsylvania
Second & Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
86 Weybosset Street

RICHMOND, VA. Richmond Paper Co., Inc.
201 Governor Street

ROCHESTER, N. Y. The Union Paper & Twine Co. 25 Spencer Street

ST. LOUIS, MO. Graham Paper Company
1014 Spruce Street

ST. PAUL, MINN. Graham Paper Company
16 East Fourth Street

SAN ANTONIO, TEX. Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL. West Virginia Pulp & Paper Co. 503 Market Street

SPRINGFIELD, MASS. The Arnold-Roberts Co.
42 Hampden Street

WASHINGTON, D.C. R. P. Andrews Paper Co.
First & H Streets, S. E.



Manufactured by

WEST VIRGINIA PULP AND PAPER COMPANY



The new plant of The National Library Bindery Co., at Cleveland, is an example of efficient modern design with attractive architectural treatment. Designed and built by Austin

Why Printing Plants Go Modern?

This is a day when the watchword in things artistic is "modern." Modern art, modern typography, modern treatment inside and out is the insistent demand.

Why go modern? Obviously, greater effect is the end sought, greater *efficiency* for the printed matter thus treated.

Why build a modern printing plant of your own? For the same reason, greater efficiency. Better plant — better printing — better profits . . . it's a logical sequence.

Studying trends all over the country, with a wide background of experience in this and other industries, Austin Engineers have helped more than a score of printers and publishers plan their new plants for the future as well as the present.

Under the Austin Method of Undivided Responsibility, architectural design, construction and building equipment are all handled by one organization which guarantees in advance:

1. **Total cost for the complete project;**
2. **Completion date within a specified short time, with bonus and penalty clause if desired;**
3. **High quality of materials and workmanship throughout.**

Whatever type or size of building project you may be considering, wherever located, it will pay you to get in touch with Austin. Phone the nearest office, wire or send the memo below.

THE AUSTIN COMPANY

Engineers and Builders ✦ **Cleveland**

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle
Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco
The Austin Company of Texas: Dallas The Austin Company of Canada, Limited

"USE THE AIR SERVICE"

Memo to **The Austin Company, Cleveland**— We are interested in a.....project containing.....sq. ft. Send me a personal copy of "The Austin Book of Buildings." Individual.....Firm.....City..... IP 9-29

KREOLITE

Printers Need Good Floors

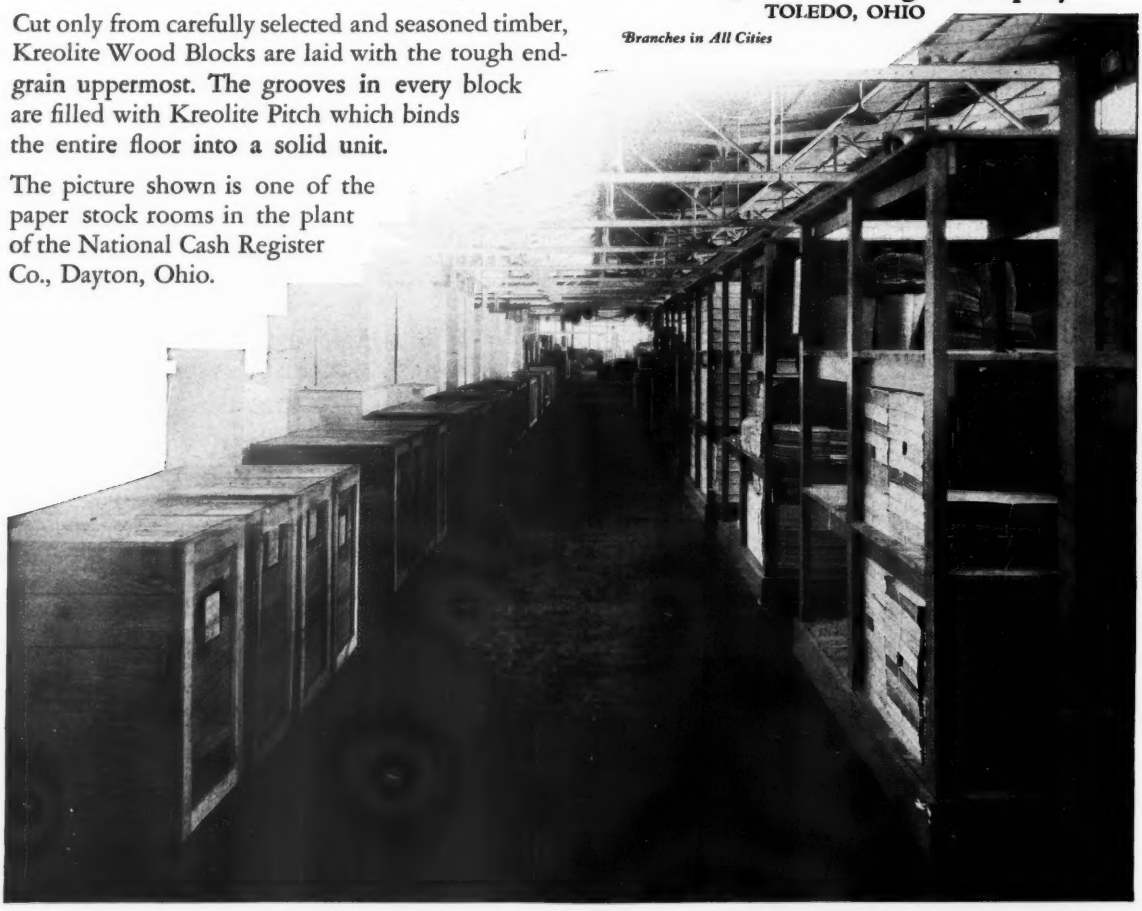
Whether it is the ponderous weight and vibration of printing presses or the constant trucking of forms or heavy paper stocks, a good, strong, resilient flooring is necessary. Printers everywhere have found ***Kreolite Wood Block Floors*** have solved these problems.

Cut only from carefully selected and seasoned timber, Kreolite Wood Blocks are laid with the tough end-grain uppermost. **The grooves in every block are filled with Kreolite Pitch which binds the entire floor into a solid unit.**

The picture shown is one of the paper stock rooms in the plant of the National Cash Register Co., Dayton, Ohio.

Send your flooring problem to us for solution. Our engineers will study your needs and make proper recommendation without any obligation to you.

The Jennison Wright Company
TOLEDO, OHIO
Branches in All Cities



WOOD BLOCK FLOORS

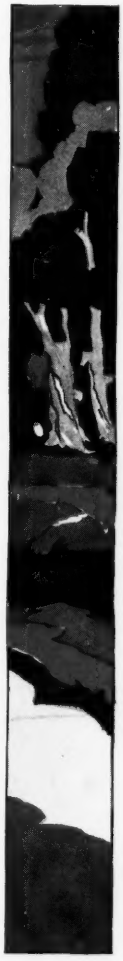
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

PERFECT

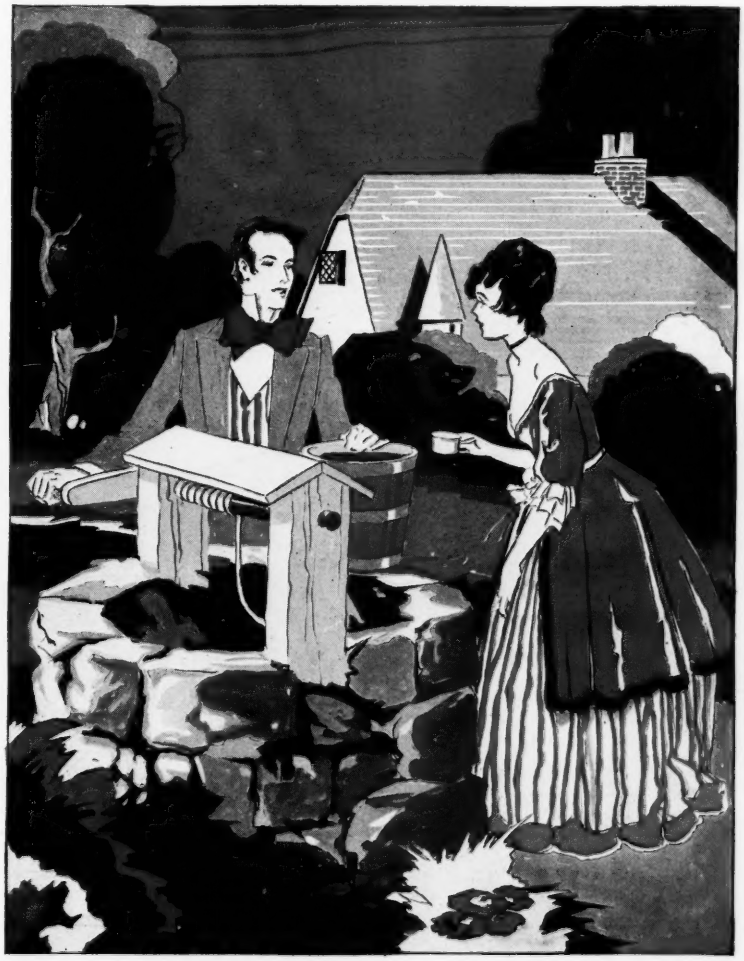
ARTESIAN BOND



THE old oaken bucket . . . The cool, deep well in the garden . . . And the water that each time tasted better than it ever did before . . . How dear to our hearts are those scenes of our childhood . . . Yet, delightful and cool as that water seemed to be, it was probably far from being as pure and perfect as the nature filtered water which makes Artesian Bond the clear, brilliant and uniform sheet that it is . . . In addition to being made with fine natural water, Artesian Bond has a liberal rag content. It is loft dried and hand-sorted. It comes ready for use without racking or drying. Ask for samples.



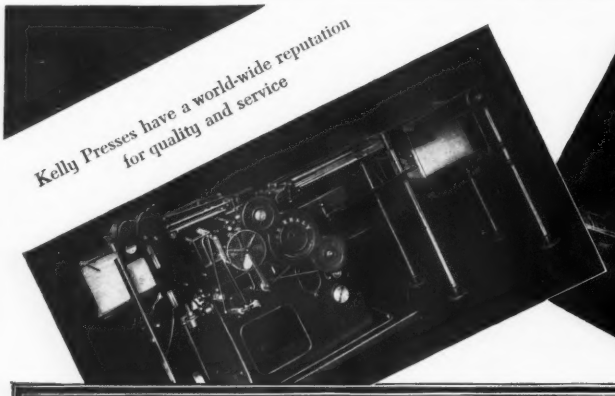
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEX.
L. S. Bosworth Company
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc. (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



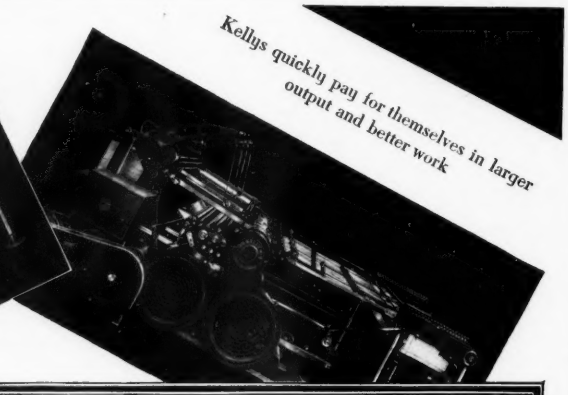
WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

UNRIVALED VALUES

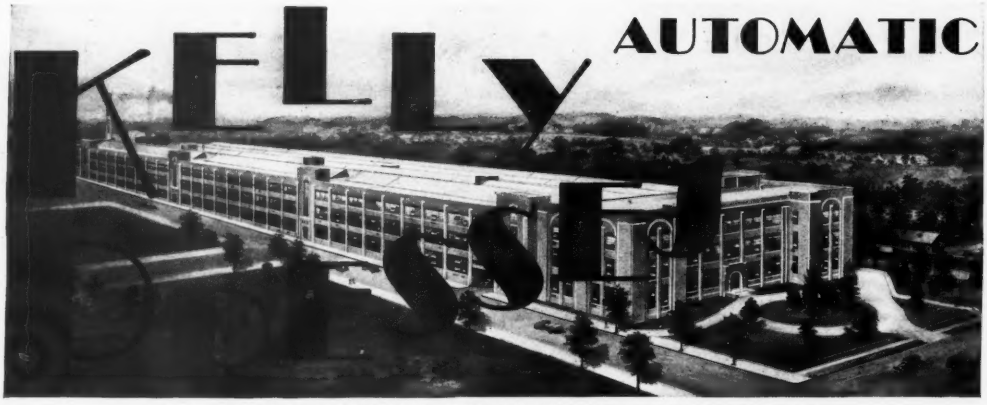
Kelly Presses have a world-wide reputation for quality and service



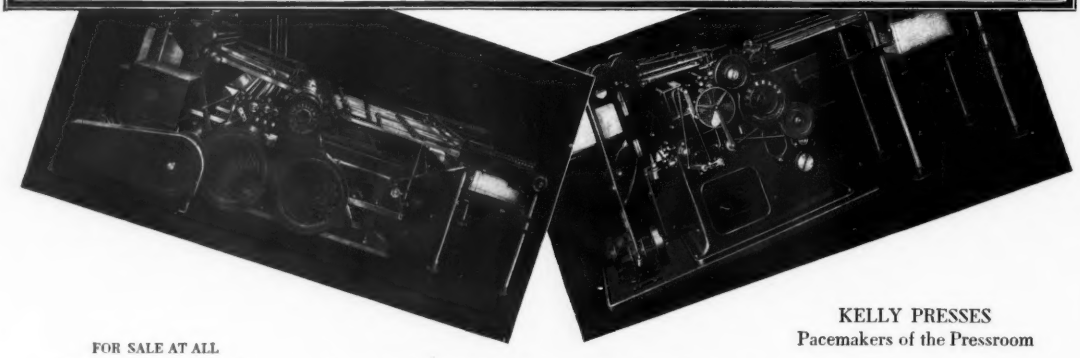
Kellys quickly pay for themselves in larger output and better work



KELLY AUTOMATIC



VIEW OF KELLY PRESS DIVISION, AMERICAN TYPE FOUNDERS COMPANY, ELIZABETH, N. J.



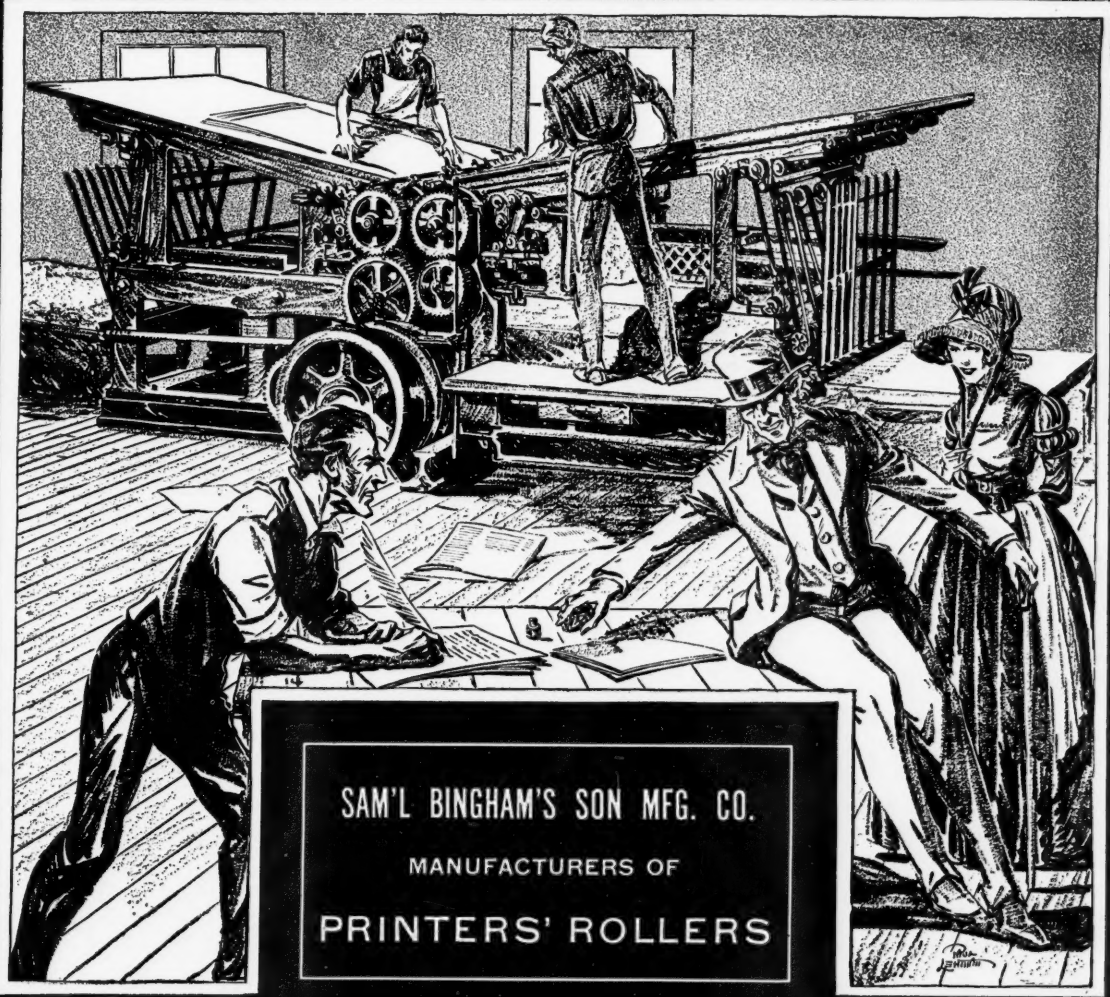
KELLY PRESSES
Pacemakers of the Pressroom

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN BROADWAY AND LOUVAINE LIGHT



Nearly a century ago—ninety-two years to be exact—the double-cylinder newspaper press, pictured above, was considered the last word in pressroom equipment. Yet it was a very simple press of limited utility, compared to our present-day giant, roll-fed, multiple unit press—a press that makes possible modern newspapers of great size and large run.

BINGHAM began making high-grade Printers' Rollers just twelve years after the double-cylinder newspaper press came into being. Down through the past eighty years, Bingham's Rollers have been used by those newspaper plants and all other types of printing establishments whose owners employ the utmost of care in the selection and maintenance of their pressroom equipment. Sam'l Bingham's Rollers are preferred because of their unfailing accuracy, extra liveliness of body, and consistent uniformity of inking surface. They make for better printing, production economy and greater net profits. There's a Sam'l Bingham branch near you. *Use our Red Shipping Labels.*

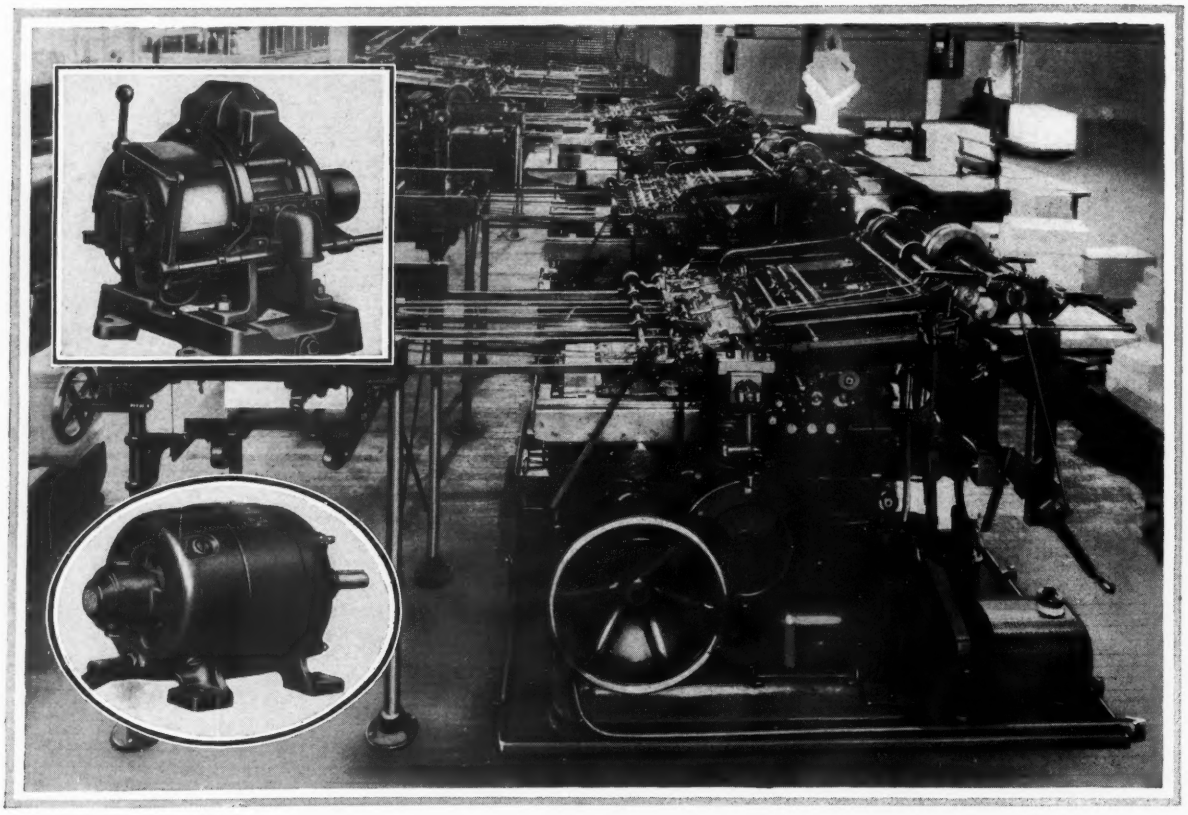
We are prepared to furnish any kind of roller for any press

Factories at:

CHICAGO 636-720 Sherman Street	**DETROIT** 4391 Apple Street	**CLEVELAND** 1432 Hamilton Avenue	**KANSAS CITY** 706-708 Baltimore Avenue	**DES MOINES** 1025 West Fifth Street
KALAMAZOO 223 West Ransom Street	**INDIANAPOLIS** 629 South Alabama Street	**MINNEAPOLIS** 721-723 Fourth Street	**SPRINGFIELD, OHIO** Cor. East and Harrison Streets	
PITTSBURGH 88-90 South 13th Street	**DALLAS** 1310 Patterson Avenue	**ATLANTA** 274-6 Trinity Ave., S.W.	**NASHVILLE** 911 Berryhill Street	**ST. LOUIS** 514-516 Clark Avenue

For 80 Years Bingham's Reliable Printers' Rollers

The Kelly has always been equipped with G-E Motors



THE success of the "Dependable Kelly" in its fifteen years of service to the printing industry is a striking testimonial to the G-E motors which have always been an integral part of the design.

G-E motors are especially suited for the high-speed, high production requirements of the Kelly. Their dependability and economy have been proved in thousands of installations.

No matter how large your plant—or how small—no matter what kind of machinery you use—General Electric can meet your every requirement for electric equipment.

Motorized Power
—fitted to every need

200-268

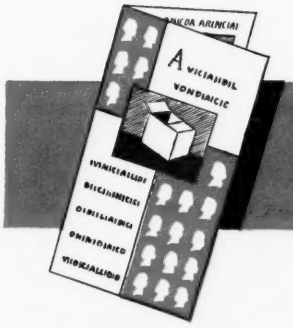
JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 8 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

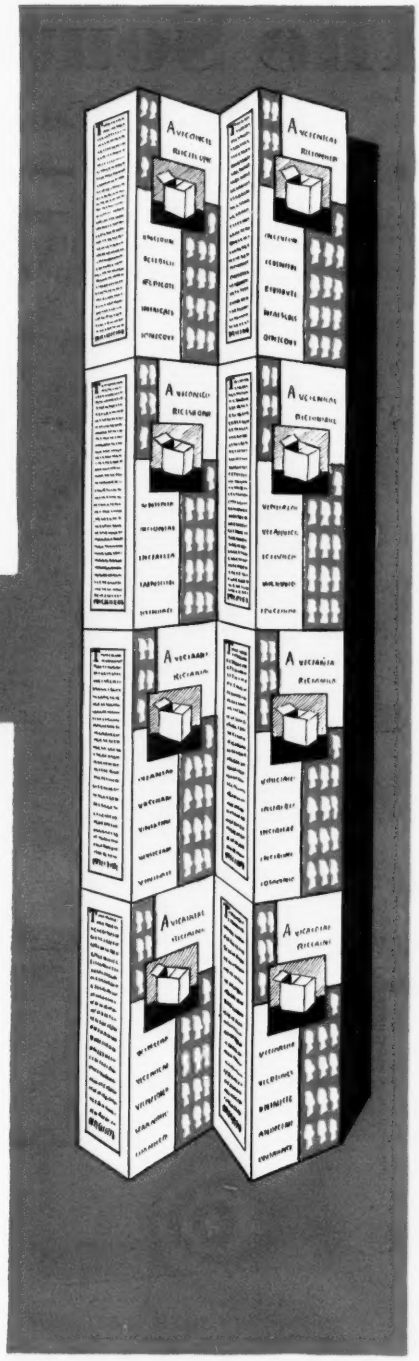
GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

36,000
Signatures an Hour
on a
Cleveland Folder





A MANUFACTURER wanted a million four-page folders in a hurry. An Ohio firm got the order. When the job was printed they were able to maintain a production of 36,000 signatures an hour on a Model K Cleveland Folder. The sheet size was 14½ x 24. The signatures were 3½ x 6.

Cleveland Folders have frequently cut hourly or per thousand folding costs in half.

Write for details on how this can be done on any of the five sizes of Cleveland Folding Machines.

THE CLEVELAND FOLDING MACHINE CO.

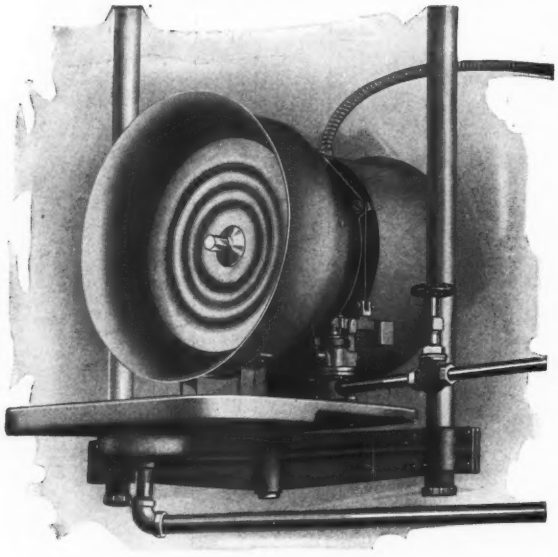
General Offices and Factory: 1931 East 61st Street, CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building
BOSTON—Chamber of Commerce Bldg.
PHILADELPHIA—1024 Public Ledger Bldg.
CHICAGO—343 S. Dearborn cor. Van Buren
LOS ANGELES—East Pico and Maple Street
SAN FRANCISCO—514 Howard Street

The Southworth System

Humidity Control—Paper Conditioning

This Guarantee is given users of the Southworth System: (1) Perfect commercial register on 95% of all work; (2) the elimination of static electricity; (3) no wrinkling on offset presses; (4) no curled nor wavy stock; (5) no cracking when sheets are folded.



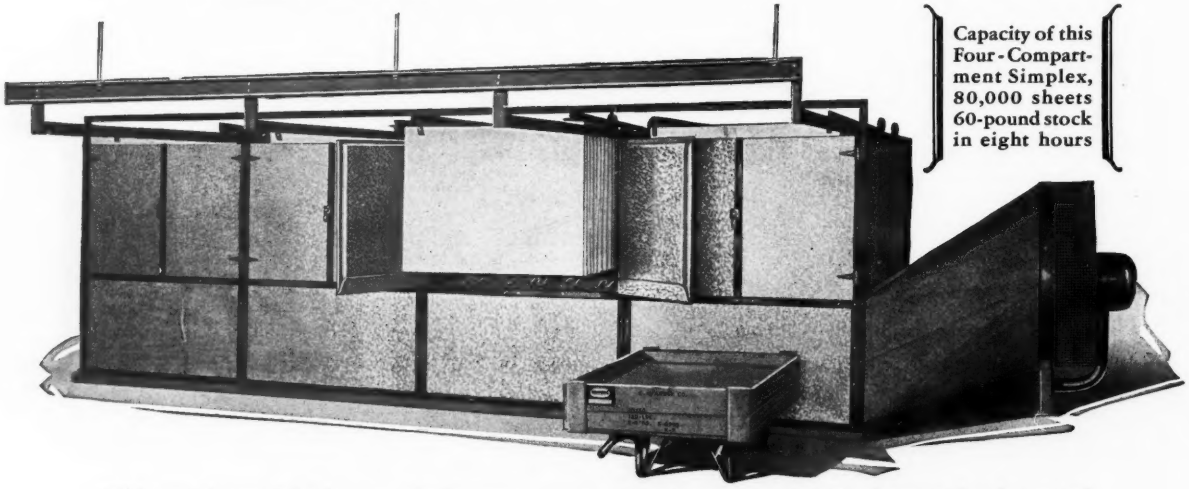
Who Pays for Lost Time?

The lithographer or printer always pays for all lost time and spoilage; the customer never does. Can you think of a single instance when he did?

Time lost by a compositor costs $3.00 an hour and up; by a job-press, $1.50 and up; by a cylinder, $3.50 and up; by an offset press, $6.00 and up; by large bindery machines, $3.00 and up. Can you afford to pay for many lost hours with the cost so high, and for spoiled paper costing up to 50 cents a pound?

Our booklet tells how to stop these losses. Want it, free?

Who Pays for Spoilage?



Capacity of this Four-Compartment Simplex, 80,000 sheets 60-pound stock in eight hours

This cut shows "the last word" in paper conditioners. Since there is not an opening through which air can escape until after it is forced between the sheets of paper, every Simplex does more work in a single hour than any competitor can do in two. Air currents follow the lines of least resistance. It is nonsense to claim that the currents will take a path obstructed by several thousand sheets of paper when great unobstructed openings allow it free egress. Great openings that cannot be closed nor obstructed are found in all other so-called conditioners; the Simplex is therefore more efficient than any competitor.

Only Southworth Can Make the Above Guarantee

THE SOUTHWORTH MACHINE COMPANY

Portland, Maine

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Emphasizing the ART *in* GRAPHIC ARTS

THE output of the Graphic Arts industry is becoming a display of increasing beauty.

Not only is color used to an increasing extent—in addition, the harmonious combining of color with color is given all thought possible.

Even black and white work, as it is handled now-a-days, is "colorful", one might say.

Surely, there is art in the Graphic Arts industry—art in the choice of colors—art in the handling of those colors—and art in the producing of advertising material which satisfies your most critical customers.

How important it is that the equipment you buy has a manufacturing background which enables you to *emphasize* the art in Graphic Arts!

HARRIS · SEYBOLD · POTTER

HARRIS-SEYBOLD-POTTER *presses emphasize the* ART *in* GRAPHIC ARTS..

LETTERPRESS

WHATEVER your needs in letterpress equipment, Harris-Seybold-Potter products merit investigation. Constant improvement of a practical nature over a period of 77 years has produced many exclusive features in each machine.

The Premier Two Revolution is always given the responsibility of producing the finest color work in many high grade shops. Its bed construction and drive, its impressional strength, its cylinder lifting mechanism are exclusive to Premier construction alone. Built in six sizes.

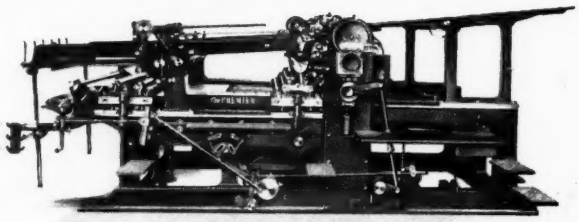
For the shop with work enough to keep it busy, the big 46½ x 70 Harris-Claybourn two color rotary soon pays for itself. Its roll back ink distributing system, its grooved cylinders for fastening Claybourn plates and plate register hooks, its speed of 3000 per hour—are a few of many features.

The Premier Cutter and Creaser as furnished today has twenty-two years of experience built into its construction and many conveniences. Cutting stresses are absorbed; the bed, the impression lifting mechanism, the jacket application, the delivery are reasons for its long life, low upkeep, and clean sharp cutting. Built in three sizes.

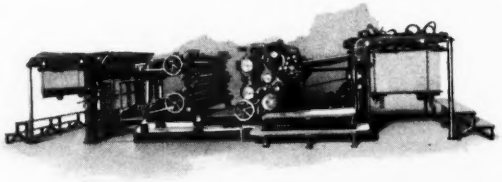
The Harris Blankers, Envelope and Card Presses are standards of the industry. Their wide use is well known. Built in two styles, and in single and two color models.

Write for catalogue of any letterpress machine built by Harris-Seybold-Potter. It will be sent promptly.

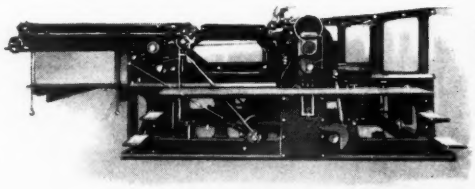
HARRIS-SEYBOLD-POTTER COMPANY
General Offices: CLEVELAND, OHIO
Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton; *Factories:* Cleveland, Derby, Conn., Dayton.



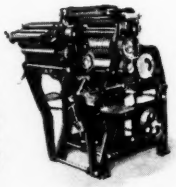
The Premier two revolution, four roller press bed sizes, 30 x 41, 35 x 45, 38 x 48, 43 x 52, 45 x 56, 49 x 66.



Harris-Claybourn two color rotary. The fastest sheet fed two color rotary in the world.

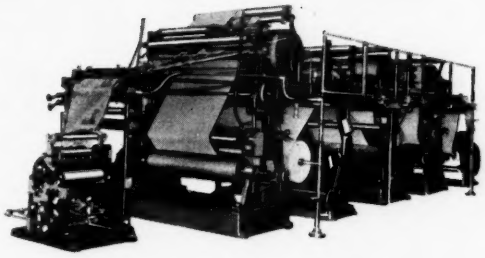


The Premier Cutter and Creaser. Easy on dies, accurate, fast, and rigidly built. Bed sizes, 48 x 52, 51¼ x 66, 55 x 78½.

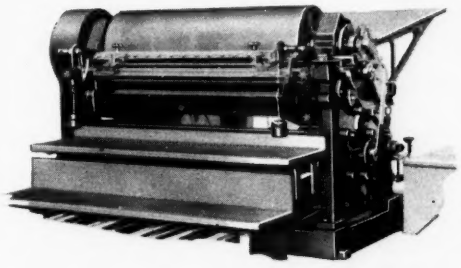


The Harris Envelope Blanker. Harris Envelope and Card Press. Single and two color models.

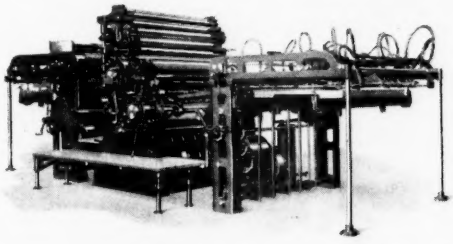




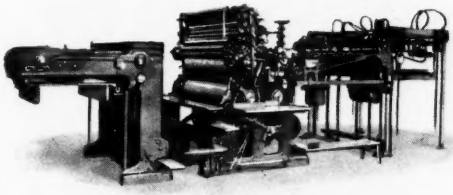
Webendorfer Web Gravure Press. Built by the pioneer manufacturers of this type of machine.



Webendorfer Sheet Feed, Sheet Copper, Gravure Press; Size 41 x 54.



Harris Offset Presses—nine models of six sizes: single color, 19 x 25, 22 x 34, 28 x 42, 36 x 48, 38 x 52, 44 x 64; two color, 36 x 48, 38 x 52, 44 x 64.



The Potter Rotary Offset. Five models of three sizes: single color, 34 x 46, 38 x 52, 41 x 54; two color, 38 x 52, 41 x 54.

GRAVURE . . .

SEVENTEEN years ago, the Webendorfer Gravure press began to take shape. Today, 75% of all machines for this work bear this name.

Many styles—web monotone and multi-color, 56 inch and 72 inch widths—sheet feed, sheet copper, size 41x54. The multi-color web presses are built in standard units; as many colors as wanted can be obtained at one installation; others can be added later. Folders can be furnished for newspaper and magazine work.

For the sheet feed machine, either hand feed tape delivery or automatic suction pile feed pile delivery can be furnished.

OFFSET . . .

HARRIS and Potter offset presses have helped to emphasize the art in graphic arts. Since the beginning of offset, they have been painstakingly brought to their present state of advanced development.

Harris presses have the well known overfeed principle of operation, with Harris inbuilt feeder and Harris pile delivery on many models. They are built in six sizes including the new 19x25. Three 2 color models.

Potter presses are of a 3 point register type, well liked by the trade. Automatic feeder and pile delivery. They are built in five sizes, including two 2 color models.

The Potter Tin Press is standard throughout the metal decorating industry. Built in one size only.

Write for catalogue of any Harris-Seybold-Potter Gravure or Offset machine. It will bring complete information.

HARRIS-SEYBOLD-POTTER COMPANY

General Offices: Cleveland, Ohio

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton; *Factories:* Cleveland, Derby, Conn., Dayton.

Y · BOLD · POTTER

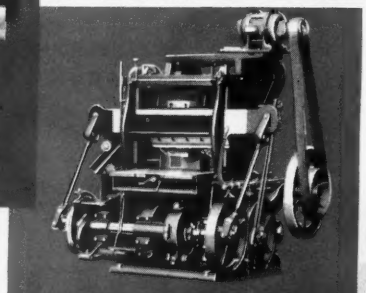
FAST



Seybold Automatic Cutter

Excellent for gang work. Automatic clamp and 3-part back gauge. Special gauge move-

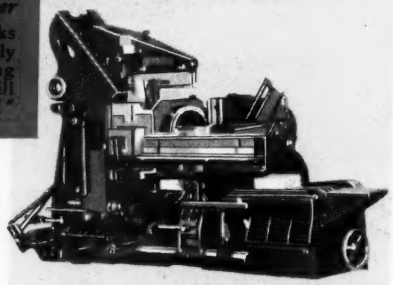
FASTER



Seybold Three-Knife Trimmer

For trimming magazines, books and pamphlets to be bound singly and trimmed on 3 sides. No shifting of piles or gauge necessary. Will trim piles 6" high, and from 2¾" x 5¼" to 16" x 24".

FASTEST



Seybold Continuous Automatic Trimmer

For volume production. Normal speed, 24 piles per minute. Used by large book publishers. Will trim all sizes from 4"x6" to 12"x16".

Eastern Sales Agents:
E. P. LAWSON CO., INC.
424-438 W. 33d St., New York, N.Y.

Southern Sales Agents:
J. H. SCHROETER & BRO.
Atlanta, Georgia

Western Sales Agents:
CHAS. N. STEVENS CO.
112 W. Harrison St., Chicago, Ill.

SPEED is an essential in economical paper cutting. Seybold Automatic Cutters are fast for regular—and for gang work such as pamphlets that are saddle stitched and printed two, three, and more up. They have a split back gauge for fixed settings, and are equipped to order with rapid traverse power gauge movement and power spacing device.

If the work requires the trimming of books, magazines or pamphlets to be bound singly and trimmed on three sides, the faster and more economical machine for you is the Seybold Three-Knife Trimmer. It requires no shifting of piles or gauges. Under ordinary conditions it will trim a 9" x 12" magazine at the rate of 10,000 per hour.

For volume production the Seybold Continuous Trimmer is without equal. It produces about four times the volume of the Three-Knife Trimmer. The largest publishers of books and magazines have found it an economical and fast machine.

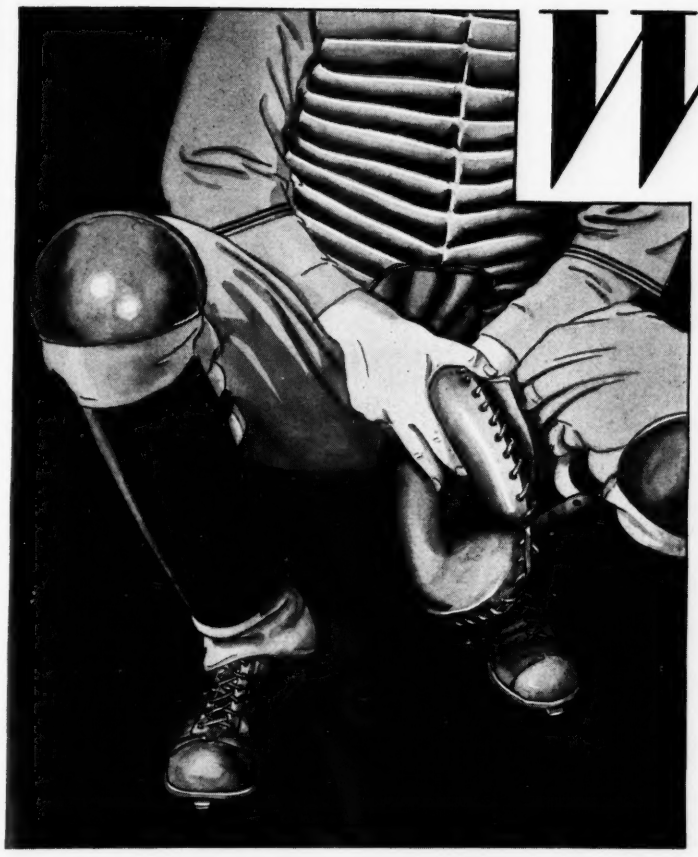
Economy of operations, safety, and speed go together. These three Seybold units in your plant combine all advantages and enable users to handle any paper trimming or cutting job correctly in every respect.

Write for literature, or for a representative who will discuss with you the many advantages of this Seybold Trio.

SEYBOLD
paper cutters

Harris-Seybold-Potter Company
SEYBOLD MACHINE CO. DIV.
DAYTON, OHIO

HARRIS · SEYBOLD · POTTER



What it Takes..

WHEN the catcher signals for the batter's weakness . . . a fast ball or a curve, shoulder or knee high, close in or cutting the outside corner of the plate . . . *control* alone determines whether the pitcher can put the right kind of "a pitch" in the right place.

Control enables the pitcher to put all his speed and "break" on the ball—even in a pinch. Without *control* he must ease up in order to "get it over", and hits sail to all corners of the park.

Just as control decides the effectiveness of the pitcher's speed and curves, so Motor Control determines how efficiently electric motors do their job . . . how much time, labor, and money they really save.

Properly selected and applied, Motor Control harnesses electric motor power to the specific demands of the job . . . saves time and labor . . . assures dependable production by protecting against disorganizing motor failures. Power so controlled, so insured, turns out products at the speed required for today's competition.

Cutler-Hammer Motor Control provides these advantages to the fullest extent. It is specified by industrial executives on the complete machines they buy . . . purchased by them for each motor they install . . . and if they produce motor-driven equipment for sale to other plants, Cutler-Hammer Motor Control is included as a guarantee of unfailing performance.

This confidence in Cutler-Hammer Motor Control has been built, maintained, and strengthened through over 30 years of success . . . over 30 years of achievement in bettering Motor Control and its application.

13

Thirteen Times the Manpower of Industry Hidden Away in Electric Motors

Electric motors in America's industries today provide working capacity equal to 250 million workmen. That is more than 13 times the actual number of men employed. How effectively this army of "unseen" workers is used to bring down costs is determined by the care with which Motor Control is selected.

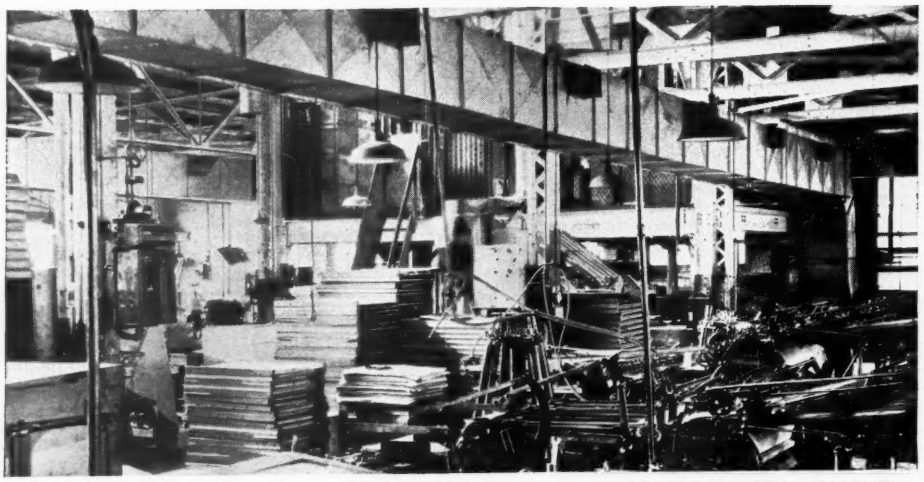
Power without Control is worse than wasted

CUTLER-HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1249 St. Paul Ave.
MILWAUKEE, WISCONSIN

CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve

(8241)



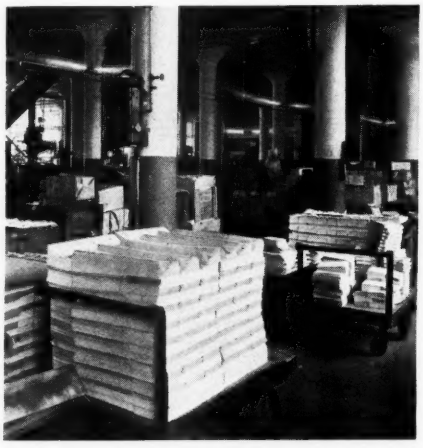
Courtesy of Eaton, Crane and Pike, Pittsfield, Mass.

Air Conditioning Apparatus Varies with Plant Size and Result Desired

THE illustration above shows the ducts of a "Central Station" System—this type costs real money but will accurately maintain the desired conditions in your plant all the year round.

The illustration at the right shows the "Turbo" or Atomizer type which fits into many plants easily and at moderate expense—solving many of the old problems of register, static, roller size and life, and bettering health conditions.

The only manufacturer of all the different types of devices, we can recommend impartially that best suited to each plant condition.



TYPICAL PARKSPRAY USERS:
The Corday & Gross Co., Cleveland, Ohio
Cadillac Printing Co., Detroit, Mich.
Evans-Winter-Hebb, Inc., Detroit, Michigan
The Davis Press, Inc., Worcester, Mass.
Anchor Press, Detroit, Michigan
Brown Bag Filling Co., Fitchburg, Mass.

Send for Booklet "Print Shop Air Conditioning"

Parks-Cramer Company

672 Main Street, Fitchburg, Mass.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Beauty in the swim . . !

BATHING suits are good to look at these days. Scanty, perhaps, but easy on the eye just the same. And as colorful as Joseph's coat.

Beauty and color revolutionized the bathing suit industry almost overnight. So beauty and color were put to work in a big way in advertising, too. Bathing suits were shown in natural colors in magazines, booklets, folders, broadsides.

Coated Paper was used of course. . . Only *coated paper* shows fine halftone and process plate printing without loss of detail and color value.

When quality is at stake, specify a *Cantine Coated Paper.* You'll find it prints well, folds well, wears well. Which after all, is what you would expect from a mill that has made coated paper *exclusively* for over forty years.

, , ,

No matter what your requirements of quality or price, there is a *Cantine Coated Paper* that exactly fits your need. Write today for the new Cantine Sample Book, showing the various weights and colors, and for the name of nearest distributor. Address our Dept. **343.**

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York

MAKERS OF AMERICAN OVERLAY BOARD

N. Y. Sales Office, 501 Fifth Avenue

Cantine's COATED PAPERS

CANFOLD * ASHOKAN * ESOPUS * VELVETONE * LITHO C.1S.
NIAGARA * DUO-BOND * HI-ARTS * M.C.FOLDING * WATERTONE

AN EFFICIENTLY EQUIPPED PROOF ROOM IS THE SUREST SAFEGUARD AGAINST COSTLY AND EMBARRASSING ERRORS.

THE LATEST PRINTCRAFT REDU-COST PROOFREADER'S DESK



STYLE No. 100
PROOFREADER'S DESK

STYLE No. 101
PROOFREADER'S TABLE

STYLE No. A
PORTABLE DAYLIGHT
READING LIGHTS

TELEPHONE ALGONQUIN 1620

TO design and build equipment to meet the increasing daily demand for speed and short-cuts in production in the modern, up-to-date newspaper and job-printing plant, is no mean accomplishment.

* * *

Appreciating this, our organization consisting of the most seasoned engineers and designers have developed a product which cannot be equalled in working efficiency or design. By combining their genius with superintendents and master mechanics in the art of building fine steel furniture, we are able to offer to the discriminating buyer, steel composing, press and bindery equipment that stands apart in utility, style and beauty. Second to none. That is why Printcraft Redu-Cost Products are finding such universal acceptance.

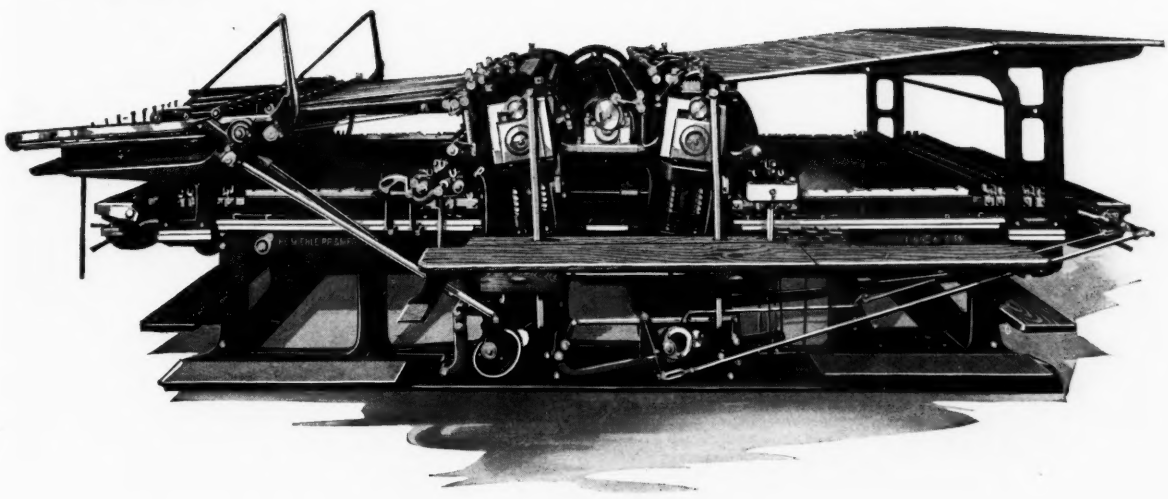
BERRY-MINGLE CO · INC.

DESIGNERS AND MANUFACTURERS OF FINE PRINTING FURNITURE

175 FIFTH AVE., NEW YORK · FLATIRON BLDG. AT 23rd ST.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The Miehle Two-Color Press



THE THREE REASONS

It is but human to justify one's self. The printer who is without a Two-Color Press will tell you that he doesn't need it; that his business does not run to work in colors; that it's not an economical machine anyway.

The first of these excuses is meaningless.

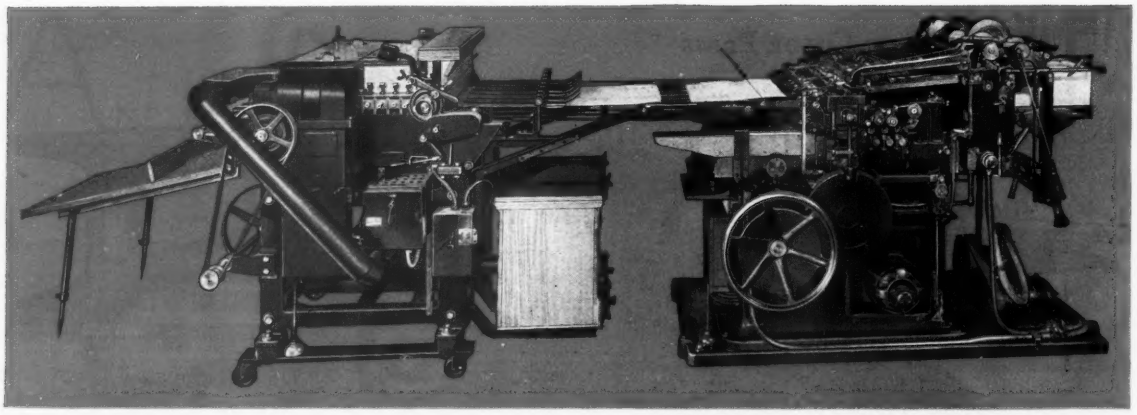
The second means only that color printing goes to printers who are suitably equipped for it.

The third is untrue. The Miehle Two-Color is highly economical when compared to one-color presses. It saves both labor and material.

And any competent flat-bed pressman can operate it.

· MIEHLE ·
PRINTING PRESS & MFG· CO·

Main Office and Factory
FOURTEENTH ST. AND SO. DAMEN AVENUE · CHICAGO
Sales Offices:
PHILADELPHIA BOSTON DALLAS SAN FRANCISCO LOS ANGELES
ATLANTA, Dodson Printers Supply Co. OKLAHOMA CITY, Western Newspaper Union
SALT LAKE CITY, Western Newspaper Union
Distributors for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.
Operating Exhibits: TRANSPORTATION BUILDING, CHICAGO PRINTING CRAFTS BUILDING, NEW YORK



THE BARMA BRONZER

Working directly with a modern speed press is the way to get production. The BARMA BRONZER is shown above with a Kelly B Automatic Press. Write for details of this and other combinations.

KILBY P. SMITH

PROGRESS...

Our thoughts and energies are centered constructively—we are builders—that's our vocation and we never quit trying to build better printing presses according to all systems. We do not permit extraneous affairs or side issues to divert us from the main issue of building printing presses of quality for economical production.

Over twenty-six years of press experience has caused us to add 78,525 square feet to the initial floor space until with the recent additions we total 108,525 square feet. The skilled craftsmen which have been the basis of our success, and many of them sharing in these years of experience, have also increased in proportion. Through our combined efforts over ONE THOUSAND machines have been produced.

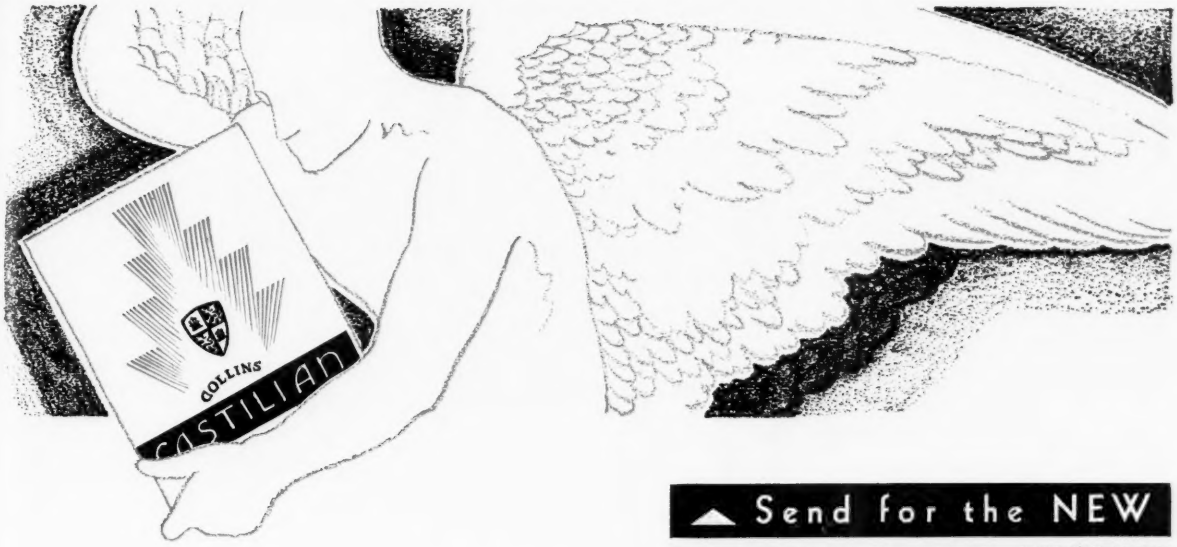
With due modesty we announce to our long list of successful designs—MULTICOLOR ROTARY WEB OFFSET PRESSES.

"MEISEL products are built to help the purchaser"

MEISEL PRESS MANUFACTURING CO.

944 Dorchester Avenue — Boston, Mass., U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Send for the NEW ART PORTFOLIO of Collins CASTILIAN COVERS

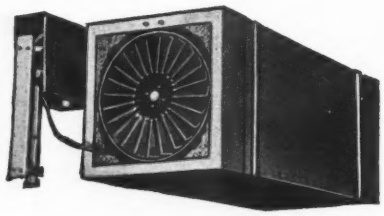
CASTILIAN, the cover paper with the look and feel of rich Spanish leather, is America's first leather-like cover. It is beautiful. It is durable. It has a printing and embossing surface that gives it a marked versatility.

•And, it is COLORFUL ... for to the richness of its former shades have been added three new, brilliant colors ... Emerald ... Tangerine ... Gold ... Unusual? Inspiring? Modern? Just wait until you see the new Demonstration Portfolio now waiting to be mailed.

•The CASTILIAN Portfolio is a treasure package of ideas and surprises planned by the well-known artist-designer, Vernon T. Sisson. It will be eagerly sought after by printers and advertising men who know from past experience what to expect in a Collins presentation.

Your name? And your address? Please!

A. M. COLLINS MFG. CO.
1518 WALNUT STREET
PHILADELPHIA, U. S. A.



The UTILITY HUMIDIZER

The Pure Air Machine Designed Wholly for the Printing Industry

Made on the unit system, it involves no costly tunneling, yet it gives the same pure washed air to be had with the high-priced tunnel systems, and at a half to a third of the cost.

A spray system will give you moisture—it will even sprinkle things; but it will not purify the air and remove dust and germs.

When you install the Utility you not only insure uniform paper conditions, but get rid of all static, stop roller troubles, and carry off fumes and germs.

Auto-Strop Safety Razor Company, Inc.
656 First Avenue
New York

May 13, 1929.

The Utility Heater Co.
239 Centre Street, N. Y.

Regarding the Humidifiers recently installed in our printing plant, we are pleased to advise that they have fulfilled every claim you made for them.

Previous to their installation our Printing Department was operating at a temperature of approximately 75 degrees Fahrenheit, with but 29 per cent humidity. At present although the temperature remains the same the humidity has increased sufficiently to overcome a great many difficulties we contended with before.

We can conscientiously recommend your system of humidification to whoever may require such apparatus.

Write for the New Illustrated Catalog

UTILITY GAS AND ELECTRIC HEATERS

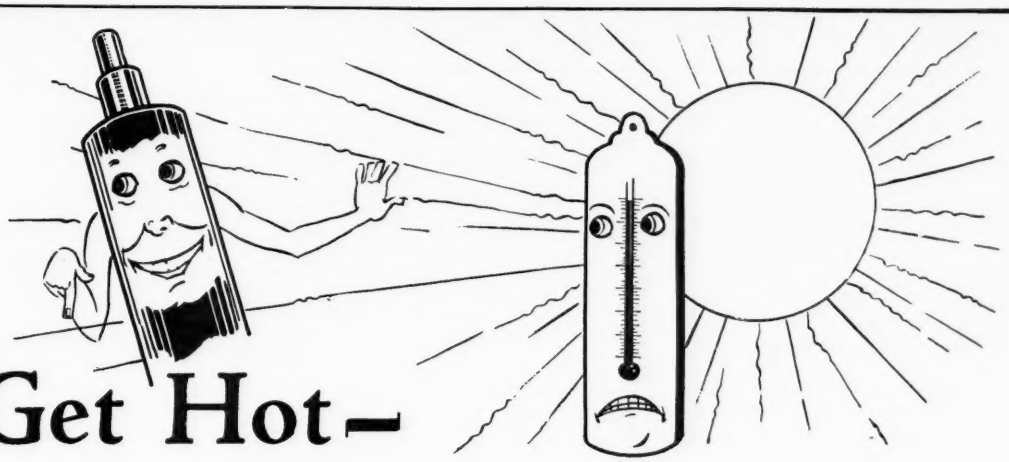
Lead all others. Fifteen models now, and each the best in its class. We are bothered with patent infringers, and the fact that other makers copy our machines should suggest to the printer where it is best to buy. Sold with and without cut-offs, or with and without protective shields, at bottom prices. Write.

It is worth all it costs for the improved health of the employes, and it pays for itself in speeding up production and reducing paper spoilage.

UTILITY HEATER COMPANY

239 Centre Street (*Phone Canal 2989*) **New York City**

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



"Get Hot—and See if I Care"

If you don't believe Ideal Rollers can talk—put them on your presses and, on a hot summer's day, listen to their uninterrupted run. Heat, humidity or winter's cold fails to stop their cheerful voice of constant service.

Ideal equipped pressrooms are always on schedule—because seasonal variations do not delay production and slow up rush work—a real talking point for your sales force.

Ideal Typographic Rollers

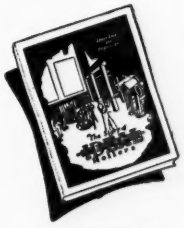
By a special patented process of Vulcanized Vegetable oils, Ideal Typographic Rollers are made immune to temperature changes. Regardless of the season, or type of press, when used as ductors or distributors, they will not melt, swell or shrink under any speed. Ink pigments and cleaning fluids do not affect them and no aging or resetting is needed after first adjustments. Easily washed for color changes.

Graphic Rollers

Although designed for use in form position on presses equipped with Ideal Typographic Ductors and Distributors, Ideal Graphic Rollers will give reliable, satisfactory service in any position. They will not melt and have but a minimum of shrinkage.

The Ideal Roller & Manufacturing Company maintains a very complete laboratory and will be pleased to co-operate with printers in working out any special roller or printing problems they may have.

***This Book* FREE!**



Write today for this valuable aid to Greater Printing Profits

Our products are fully protected by United States Patents

IDEAL

(TRADE MARK REG. U. S. PATENT OFFICE)

Rollers

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street
Chicago, Ill.

Sole Selling Agents
THE AULT & WIBORG COMPANY
NEW YORK CINCINNATI CHICAGO
Branches in All Principal Cities

Plant No. 2
22nd St. and 30th Ave.
Long Island City
New York

IDEAL
Process Rollers
Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

IDEAL
Typographic Rollers
Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

IDEAL
Lithographic Rollers
Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.

IDEAL
Graphic Rollers
Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

The KLUGE AUTOMATIC JOB PRESS FEEDER

IT IS CHEAPER TO OWN ONE THAN TO BE WITHOUT

The B&K FORMERLY THE MILLER FEEDER

Paradoxical as it may sound, this statement is a positive fact when applied to the printer who is operating platen presses without automatic feeders.

Whether he feeds his own presses or hires a press feeder he can purchase a

KLUGE or a B & K AUTOMATIC PRESS FEEDER

for less than the cost of handfeeding and, at the same time, increase and improve his production to such an extent that he can materially enlarge his income.

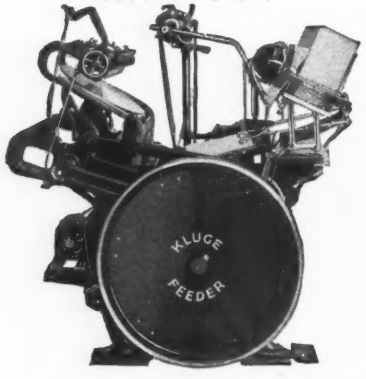
It is simply a matter of decreasing overhead and labor expense while increasing output and profit. The upkeep of a good automatic feeder is negligible—less than a dollar a month.

Looked upon as an investment, the installation of a KLUGE or a B & K AUTOMATIC FEEDER will pay big dividends. They will handle any job that comes into the shop, size permitting.

BRANDTJEN & KLUGE, Inc.

Manufacturers of the Kluge and B & K Automatic Platen Press Feeders

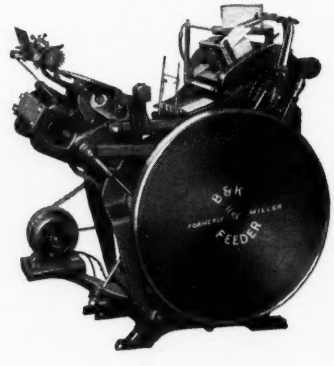
ST. PAUL, MINNESOTA, U. S. A.



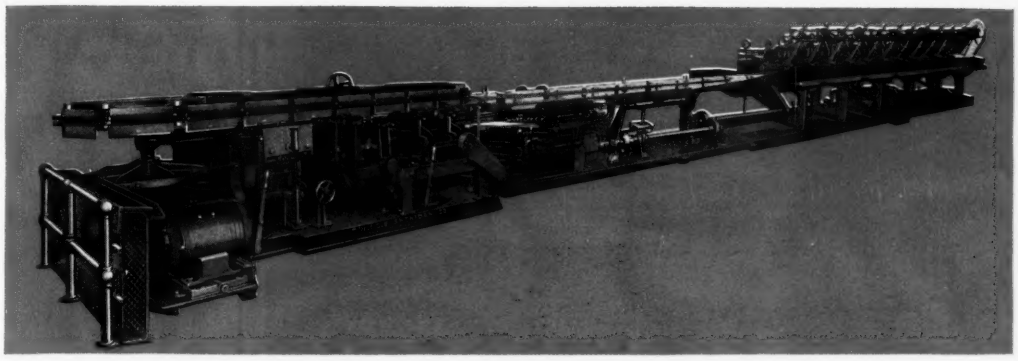
BRANCHES
with operating exhibits:

ATLANTA . . . 86 Forsyth St., S. W.
PHILADELPHIA . . 235 N. 12th St.
ST. LOUIS . . . . . 2226 Olive St.
DALLAS . . . . . 217 Browder St.
SAN FRANCISCO . 881 Mission St.
DETROIT . . . . . 1051 First St.
CHICAGO . . . . 733 S. Dearborn St.
LOS ANGELES . . . . . 324 E. 3rd St.
NEW YORK . . . . . 77 White St.

CANADA
Toronto Type Foundry Co., Ltd.



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



A GREAT COMBINATION!

The New Sheridan
GATHERER
Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan
Rotary Counter-Balanced
STITCHER
With its unique method of double stitching.

The New Sheridan
High-Speed **COVERER**
and **BINDER**
New suction cover feeder.
New cover breaker.

Combined In One Unit

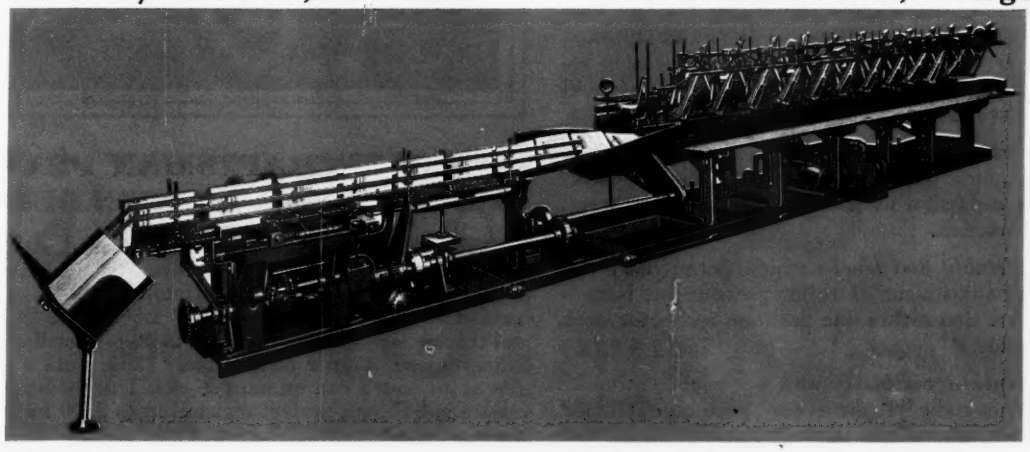
Roller Bearings Throughout
Latest Type Oiling System

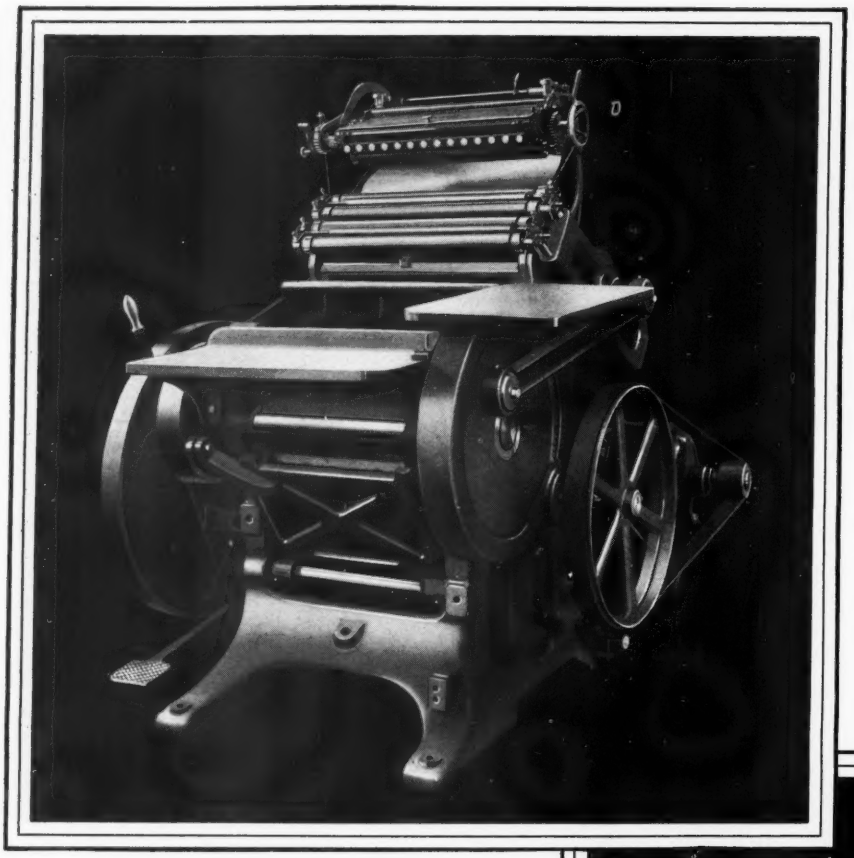
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York **550 So. Clark Street, Chicago**





C & P CRAFTSMAN PRESS 14½″ x 22″

THIS "Craftsman" all-purpose press embodies many special features including:

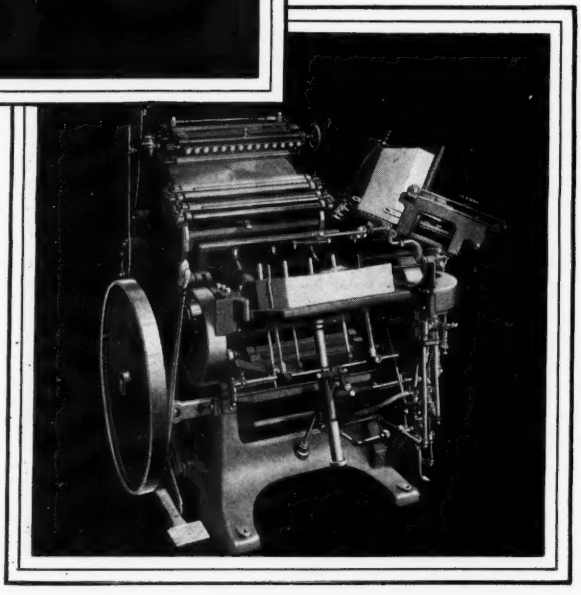
Heavy impressional strength, secured by massive cast one-piece frame with all major parts heavy, including side arms, main and back shafts, rocker, large gear and small head.

Excellent ink distribution furnished by four form rollers, two vibrating rollers and vibrating brayer fountain. Extension roller tracks to relieve pressure on rollers, lengthen their life and improve ink distribution.

Jumping of rollers is eliminated by special horn cam guide which holds roller trucks to tracks with reduction of noise and increase of speed and traction.

Adjustable bed tracks which permit easy and exact adjustment of roller pressure on form, a feature that makes fine halftone and color work possible.

Complete visibility and accessibility make changes and adjustments easy, promote rapid and efficient operation.



14½″ x 22″ CRAFTSMAN PRESS WITH AUTOMATIC FEEDER

THIS Craftsman Press can be furnished with an Automatic Feeder at extra cost. This feeder, specially designed for the machine, automatically handles all sizes of stock from 3¼″ x 5″ to 14½″ x 22″ and thicknesses from 13-lb. bond to 10-ply cardboard. Synchronized hopper and delivery table hold a 12″ pile or an hour's run on most stocks. This feeder provides a speed with perfect register up to 2300 impressions per hour

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

When you figure profits...

IT'S SALEABLE IMPRESSIONS THAT COUNT



IT'S net saleable production that counts—the actual number of pieces delivered to your customer—and *billed.* Equipment that wastes impressions, requires tedious make-ready and wash-up and slows operation will lower your net output, increase your costs and reduce your income.

The C & P 14½" x 22" Craftsman Press is designed and built to deliver maximum *saleable production* at lowest cost. Its extra rugged construction gives unusual impressional strength. This equips it for heavy duty in printing book and catalog covers, paper bags, cardboard boxes, containers and cartons, street car and window cards and other stocks heavy and hard to print. It will even handle successfully light embossing, scoring and cutting.

At the same time, its clean sharp impression, combined with exceptional ink distribution and accurate register, insures satisfactory results on fine halftone printing and exacting color work.

Because of its ample strength, versatility, speed and economy of operation it is a profit-making press to use on an unusually wide range of work. It will print successfully all kinds of stock from onion skin to fibreboard or wood. With its ample capacity for heavy forms it will do economically in many cases the work of more expensive equipment.

Low first cost, economy of operation and productive long life make the C & P Craftsman a real money-making investment for you. The fact that it is a perfected Chandler & Price product is your guarantee of its quality and dependability.

Chandler & Price
PRESSES & PAPER CUTTERS

Why not get the full details? Write today.

THE CHANDLER & PRICE COMPANY

CLEVELAND, OHIO, U. S. A.



Part of the "4000"

You've heard of the "400." Well—here's a few of the "4000." It's an exclusive group, too, in the sense that its members are free from metal-handling troubles.

Every one of the "4000" has installed the Monomelt System, which completely eliminates the remelting furnace and the pigging of metal, insures perfect, solid slugs, with sharp, clear faces, cuts out dry mat troubles, reduces make-ready, speeds up production and stops composing room leaks.

There are over 4000 Monomelt Units in use by daily and weekly newspapers, type compositors, printers and publishers in the United States, Canada and foreign countries. The Monomelt System pays for itself in less than one year.

Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype.

"Why melt metal twice to use it once?"

Let us tell you more.

MONOMELT SYSTEM

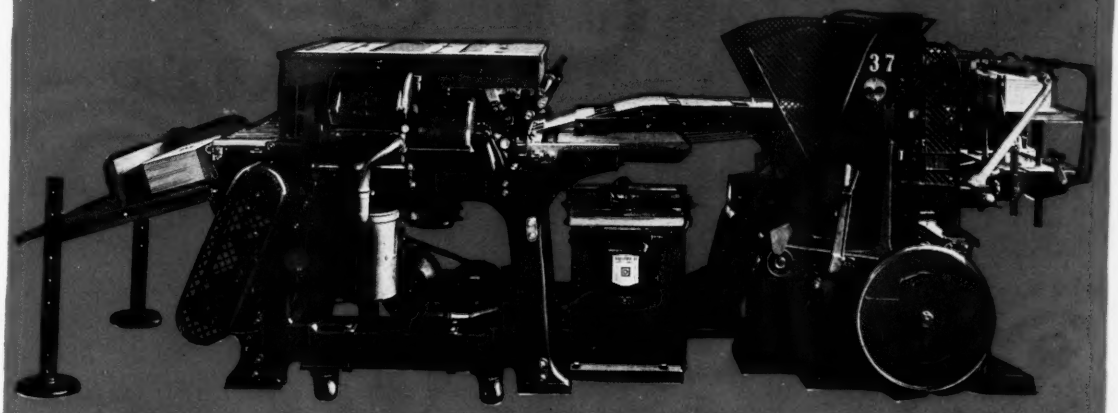
THE MONOMELT CO.

1621 Polk Street, - - - - Minneapolis, Minn.

Sole agent for the British Isles: H. W. CASLON & CO., Limited, 82 Chiswell Street, London, England
For Holland and Belgium: JOSEPH KELLER, 63 Heerengracht, Amsterdam, Holland

AUTOMATIC HIGH SPEED BRONZING

Showing Miehle Vertical with Milwaukee Bronzer, Guaranteed to handle maximum speed of press. Note simple sheet delivery device driven from bronzer—independent of press.



The Milwaukee Bronzer

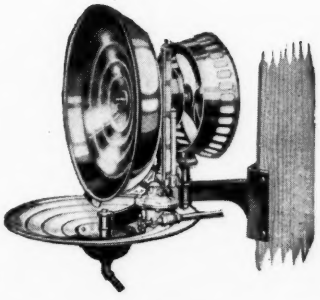
What It Will Do:

1—Bronzes and dusts in one operation.
2—Connects with any press.
3—Portable—can be moved all over the room.
4—No extra handling of sheets—same as one impression.
5—No loose bronze flying around the room.
6—Both sides perfectly cleaned.
7—Takes sheet right off the press—same speed as press.
8—Economical in the use of bronze.
9—Appreciated by employees—no trained help required.
10—Handles material flat, paper or metal up to 3-16 inch thick.
11—No grippers—continuous feed—no feeder required.
12—Simple in construction and operation.

Made in four sizes: 27-inch, 35-inch, 51-inch and 67-inch.

Write for prices and literature. **C. B. HENSCHEL MFG. COMPANY,** 325 MINERAL ST. MILWAUKEE, WISCONSIN

"You see, it was like this . . . .



BAHNSON HUMIDIFIERS

provide the easiest, safest, most economical method of controlling humidity in printing plants. Let us send you proof—facts, figures, and a list of Bahnson users

"EVERYTHING was running fine until the weather changed. Then there was trouble with the register, because the sheet had shrunk. Next the automatic feeders became temperamental, due to static. Static also made trouble in the delivery—smutting and offset. Result, a lot of spoilage, delay, and a broken delivery promise."

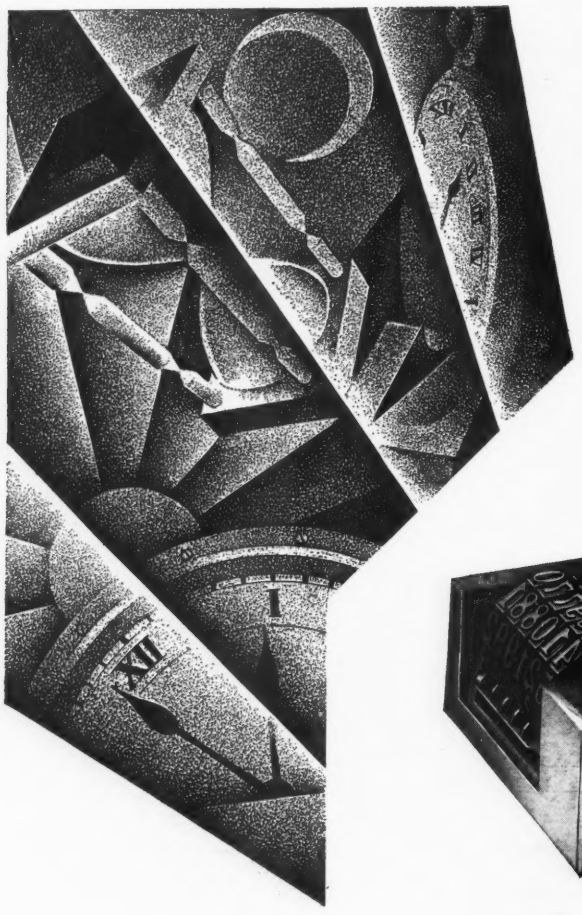
Exaggerated? Not at all. These troubles (and others equally expensive) occur more or less frequently in every printing plant which does not have humidity control. The remedy is simple and inexpensive—*the Bahnson System.*

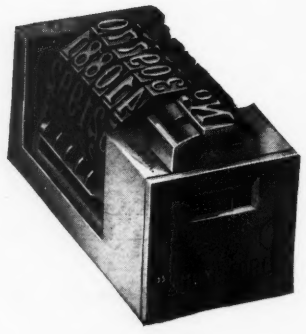
Bahnson Humidifiers supply water vapor to stockrooms, pressrooms, and other workrooms, in just the right quantity to insure best working conditions. They operate automatically, safely, and effectively. They reduce costs and speed up production.

An interesting booklet on this subject will be sent to you on request. Investigate! Make a few inquiries among users of the Bahnson System.

***The* BAHNSON *Company,* 93 Worth St., New York**
***General Offices and Factory* - - Winston-Salem, North Carolina**

SOONER OR LATER ~



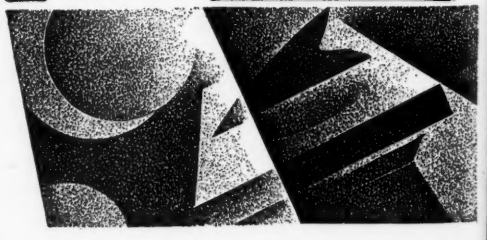




IT'S only a question of time . . . maybe tomorrow—next week—next month—you will be up against it for a *reliable* numbering job. Will you be able to fall back on the Super-Force? Here is a modern typograph, ready and waiting to serve you on the most exacting job. It is made in the modern way to meet modern demands for speedy and accurate work with a minimum of trouble and expense. Sooner or later you will *need* the Super-Force. Why not order at least one now? ¶ The numbering specialists who evolved this famous typograph are also available for designing numbering machines for special purposes. Any numbering problem can be solved by these experts—as proven by the long list of nationally known concerns equipped with special "FORCE" equipment. May we explain this service to you—without obligation?

Wm. A. Force & Co., Inc.
105 Worth Street . . . . New York City
180 North Wacker Drive . . Chicago, Ill.
573 Mission Street . . San Francisco, Calif.

The
"SUPER-FORCE"
A *NEW* TYPOGRAPH









T
A



THOUSANDS OF OUR NEW MAGAZINES

Are Giving Perfect Satisfaction in America's Best Print Shops

We guarantee them to be manufactured from the highest quality material obtainable and to work perfectly on any standard Linotype Machine.

Try one or more at our risk

Full Size $150.00
Split Size *(Upper or Lower)* 110.00

Interchangeable on all Standard Linotype Machines, Including Models 26, 25, 19, 18, 14, 8, 5, 4 and L

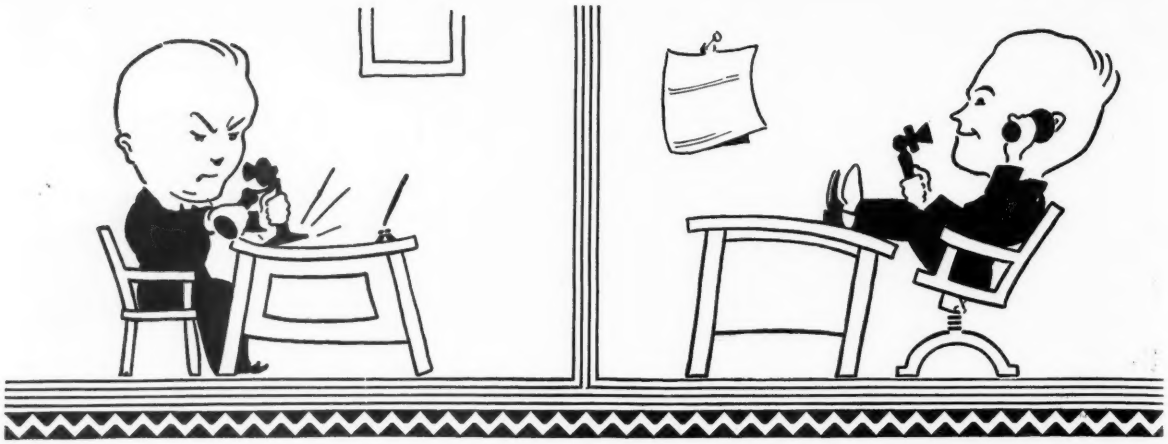
RICH & McLEAN, INC.

Manufacturers of

Magazines, Molds, Liners, Etc., for Linotype Machines

15 PARK PLACE, NEW YORK, N. Y.

Chicago	*St. Paul, Minn.*	*San Francisco*	*Philadelphia*
SUPERIOR LINOTYPE SALES AND SERVICE BUREAU	PERFECTION TYPE, INC.	THOS. F. DONAHUE	WM. W. CORTER
631 South Dearborn Street	141 East 5th Street	200 Davis Street	6106 Catherine Street



«No! We have not that face, but . . . we can give you . . .»

«No, thank you» replies the customer, **«I'll get it elsewhere»** and he hangs up the receiver. Another customer is irritated and likely lost!

This is what happens nowadays to many a printer, because his typesetting and composing room facilities are inadequate and he neglects to use the facilities of his neighboring Trade Compositor.

Here is a service which any printer—large or small—can use to advantage and profit. If you do not understand what the trade-service typesetting plant can do for you, you owe it to yourself, to your business and your own customers, to find out.

In few words, Trade Composition Service includes typesetting of every kind and variety from the simplest of straight matter to the most intricate work, either machine- or hand-set, on the galley or completely made up. You order your typesetting just as you order your paper and ink, according to your specifications and requirements—and you get it when you need it, and at a fair price.

Shall we send you more interesting facts on this service that gives profit without investment?

INTERNATIONAL TRADE COMPOSITION ASS'N • 173 West Madison, Chicago

TRADE COMPOSITION . . .
a service that gives profit without investment

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Any print shop that has a normal amount of stitching to do *needs* the ROSBACK!

Built in 2-3-4-5-6 stations.

Inserts while feeding.

Handles from 5½ to 26 inch lengths.

Single or Multiple forms.

Spaces staples from 1½ to 6 inches apart.

Automatically staggers the staples.

Does extended cover work.

Five speeds.

Capacity from 3,000 to 9,000 two-staple pamphlets per hour.

Set up for any job in 2 to 3 minutes.

Does 2-3-4-6-8 staple work in single or multiple forms.

J. VER KEEFER, General Mgr. JAMES H. KEEFER, President MARK A. KEEFER, Treasurer

QUALITY PRINTING

PRINTING COMPANY
Fort Wayne, Ind.

June 11, 1929

F. P. Rosback Co.
Benton Harbor, Michigan

Gentlemen:

We have just installed and have in operation one of your four station Rosback Stitchers and are very much elated with its performance--especially with the speed and accuracy it handles extension cover booklets.

We have in our plant at least one million extension cover books to complete in the next six months and feel that we are on the right track as far as the stitching is concerned.

Any print shop that has a normal amount of stitching to do can use the Rosback to very good advantage. We are thoroughly satisfied in every way.

Yours very truly,

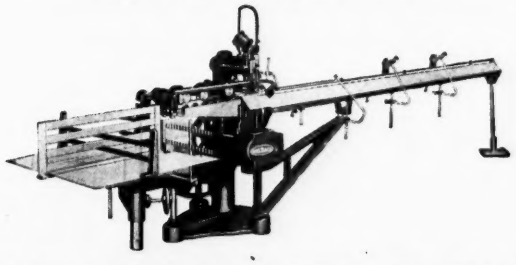
KEEFER PRINTING COMPANY

JVK:RW By J. Ver Keefer

Automatic Feed Wire Stitching Machine

Has from two to four times the capacity of a hand feed machine. There is not a pamphlet or combination of forms from 5½ x 2 inch up to 26 x 12 inch that it will not handle. It is equipped with the famous High Speed Boston Stitcher Head. Your bindery problems will vanish with this machine.

Send for Free Descriptive Circular

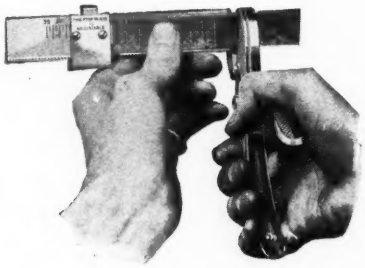


Dealers in All the Principal Cities of the World

F. P. ROSBACK COMPANY

Benton Harbor
Michigan

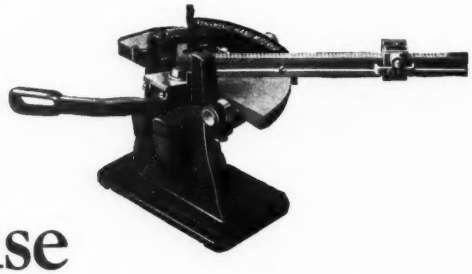
With
Sliding
Pica Gauge
$10.00



Without
Sliding Gauge
(but with bed support)
$8.50

The NEW Rouse Slug Clipper

Although introduced only a few weeks ago, hundreds of these new Rouse Slug Clippers are in use today. Thousands have been shipped to dealers over the world. One dealer in Australia cabled for 100 when he saw the first announcement. There should be one of the Rouse Slug Clippers at the hand of *each individual printer* in every composing room. Save steps and save labor cost.



New Rouse PANAMERIC Hand Miterer

This extremely LOW PRICED hand mitering machine was announced by Rouse only a few months ago. It immediately took the lead in sales over all other hand mitering machines. The PANAMERIC is as finely designed and as sturdy as any higher priced Rouse mitering machine. It cuts 45 degree miters only (brass or type metal), and trims square ends.

Have you seen the speedy ROUSE BAND SAW?

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

Leading Type Founders and Dealers sell these NEW Rouse tools

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Printers are writing ROUSE Advertising



This is the ROUSE BAND SAW operating in the composing room of TIMES-PICAYUNE at New Orleans

"An indispensable piece of equipment and has already returned to us its original cost"

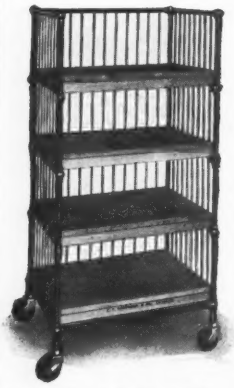
Pres. L. K. Nicholson, of the New Orleans TIMES-PICAYUNE, wrote the sentence quoted above. You can go to any user of a Rouse BAND SAW and get a similar endorsement. Band Saw users are writing better advertisements for us than any high sounding phrases the best advertising man could conjure up. The Rouse Band Saw now is used by the finest Commercial Printers, Trade Plants and Newspapers—not only in the United States, but in many foreign countries.

Write Chicago Factory for Prices

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

Leading Type Founders and Dealers sell the ROUSE BAND SAW

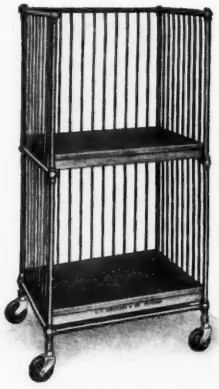
HUNDREDS of PRINTERS SAVE TIME and SPACE with ANDERSON TRUCKS



No. 4—Truck for the Job Pressroom, $36.00 F. O. B. Chicago

Anderson Upright Trucks add greatly to the efficiency of the personnel and to the appearance of the plant as well. The time and steps saved in the bindery and job pressroom by use of Anderson Upright Trucks are remarkable. They are loaded and unloaded for the various operations on their way to the shipping room. They take up very little floor space and a girl can easily move a 500-pound load through narrow passageways where other trucks cannot go.





No. 2—Truck for the Bindery, $30.00 F. O. B. Chicago

"Send us five more"—"Send us twelve more"—"Send us six more"—repeat orders like these offer convincing evidence of the popularity of Anderson Upright Trucks among printers and binders. Anderson Upright Trucks are saving millions of footsteps every day in printing plants the country over. They are saving thousands of feet of floor space. They are helping printers to speed up production and cut costs.

Send for Circular Describing:—
Anderson Upright Trucks
High-Speed Job Folder
File Folder Machine
Automatic Time Table Folder
Cover Folder
Automatic Wrapping Machine
Bundling Press
Banding Press

Sold by leading typefounders and dealers everywhere . . . . or write direct to the manufacturer

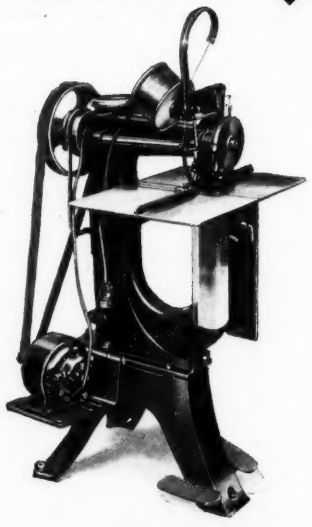
Designed and built by

C. F. ANDERSON & CO.
3231 Calumet Avenue, Chicago

Specifications Nos. 2 and 4 Trucks
Height over all - - - 56"
Platforms - - 19¼"x25½"
Casters - - - 4" rubroid
Shipping Weight
No. 2 Truck - 90 pounds
No. 4 Truck - 115 pounds
Also Made in 25"x38" Size

The BOSTON Wire Stitcher No. 4

Introduced to the printing and binding trades more than a quarter century ago and still a most popular "Boston" model



The unusual efficiency of the No. 4 and the care with which it was designed and constructed are proven by the hundreds of earlier machines that are still in satisfactory use. Operators appreciate Boston simplicity and conveniences. Turning the hand wheel to gauge thickness of work automatically adjusts all parts

Capacity two sheets to one-half inch. Flat and saddle tables, one piece cutter, speed up to 200 stitches per minute. Wire used 30 to 25 round, 21 x 25 flat, floor space 28½ x 24 inches, overhead belt or electric motor drive

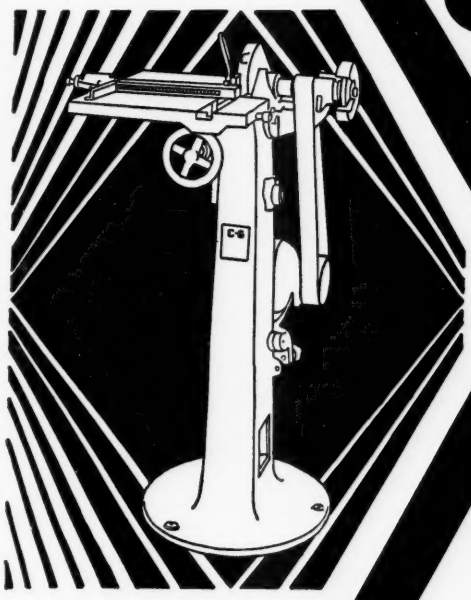
General Selling Agent **AMERICAN TYPE FOUNDERS COMPANY**

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; in Mexico, Central and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

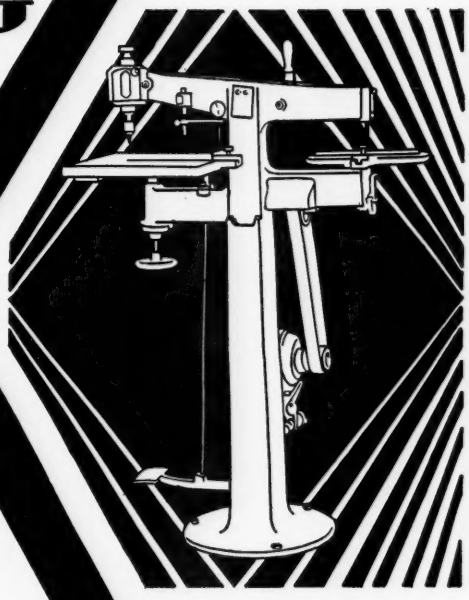
SET IN BERNHARD GOTHIC MEDIUM

Two of a Kind

C&G



C & G TRIMMITER



C & G Router, Jig-Saw and Type-High Machine

Whether your work calls only for sawing or mitering, or the different kinds of cutting that the average shop has to do, C & G Tools are complete equipment . . . you need nothing else. Both tools, the Trimmiter and the Router, are found in modern shops because they are SAFE, accurate, fast and easy to operate. Ask us . . . or ask any user . . . now!

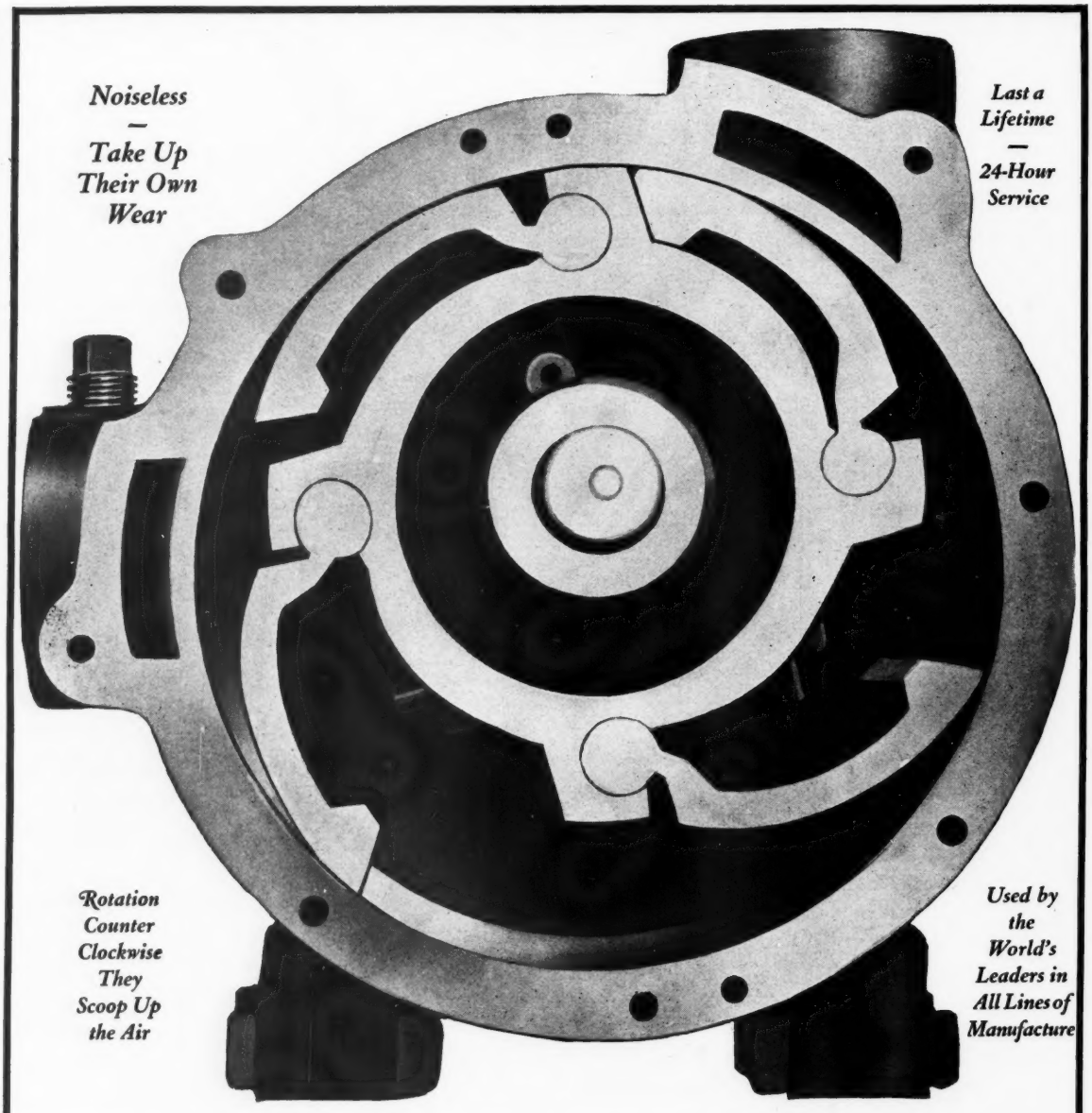
Cheshire & Greenfield Mfg. Co.

Designer and Maker

182-184 East Clybourn Street • Milwaukee, Wisconsin

Noiseless — Take Up Their Own Wear

Last a Lifetime — 24-Hour Service



Rotation Counter Clockwise They Scoop Up the Air

Used by the World's Leaders in All Lines of Manufacture

When You Buy a Feeder—

Have the salesman show you the inside of the air pump used if you want the kind that TAKES UP ITS OWN WEAR. All the real topnotch feeders whether on printing presses, folding machines, gatherers, bookbinding or other printing trade machines, *all use*

LEIMAN BROS. - - - - ROTARY, NOISELESS AIR PUMPS

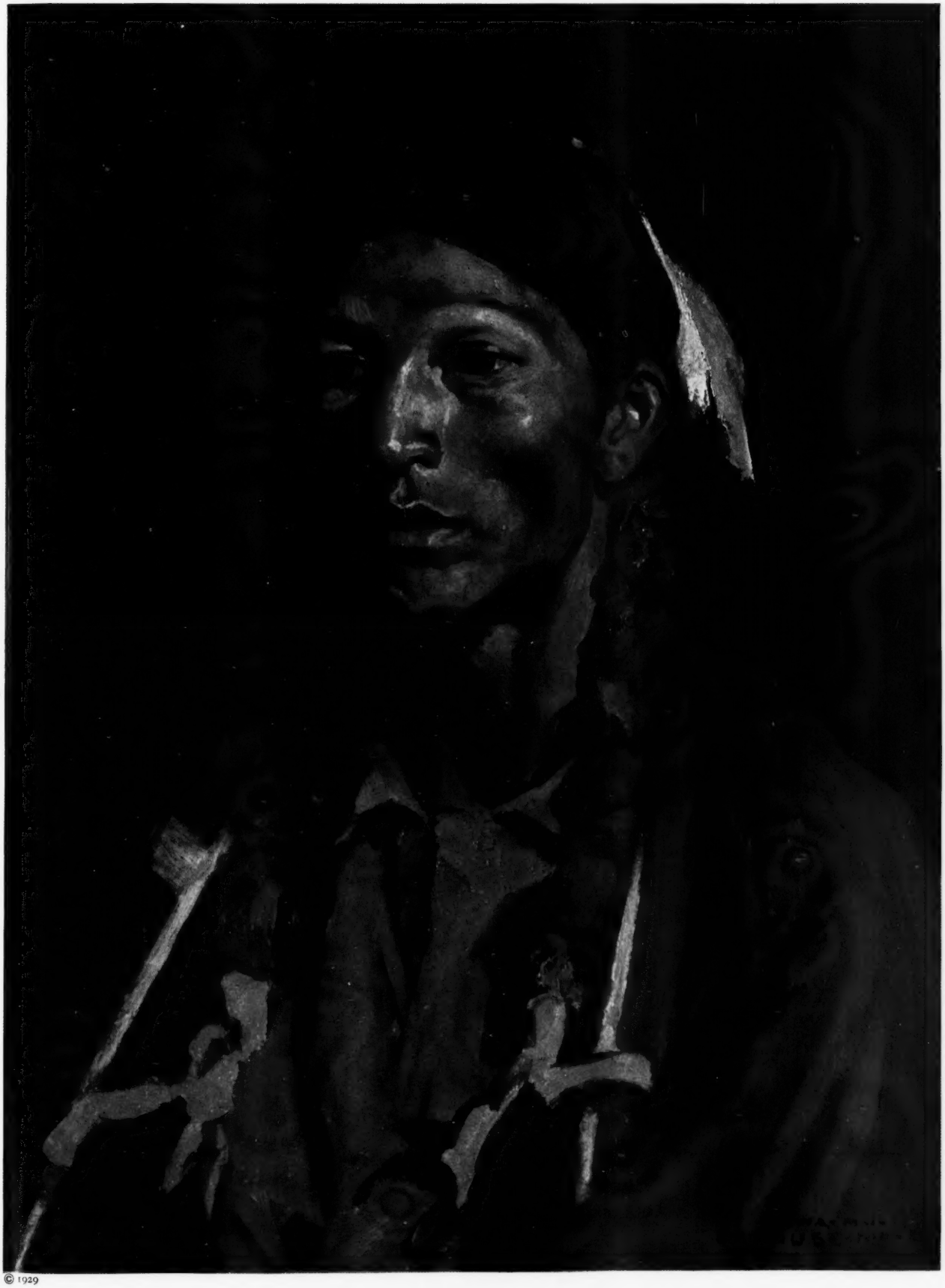
They know that satisfactory service can only be secured where the heart of the machine (and the rotary air pump *is* the heart of the machine) is a real high-grade and positive acting noiseless air pump. Get our new booklet, "A NEW ERA IN AIR PUMPS."

LEIMAN BROS., Inc.

23 (AE) WALKER ST., NEW YORK

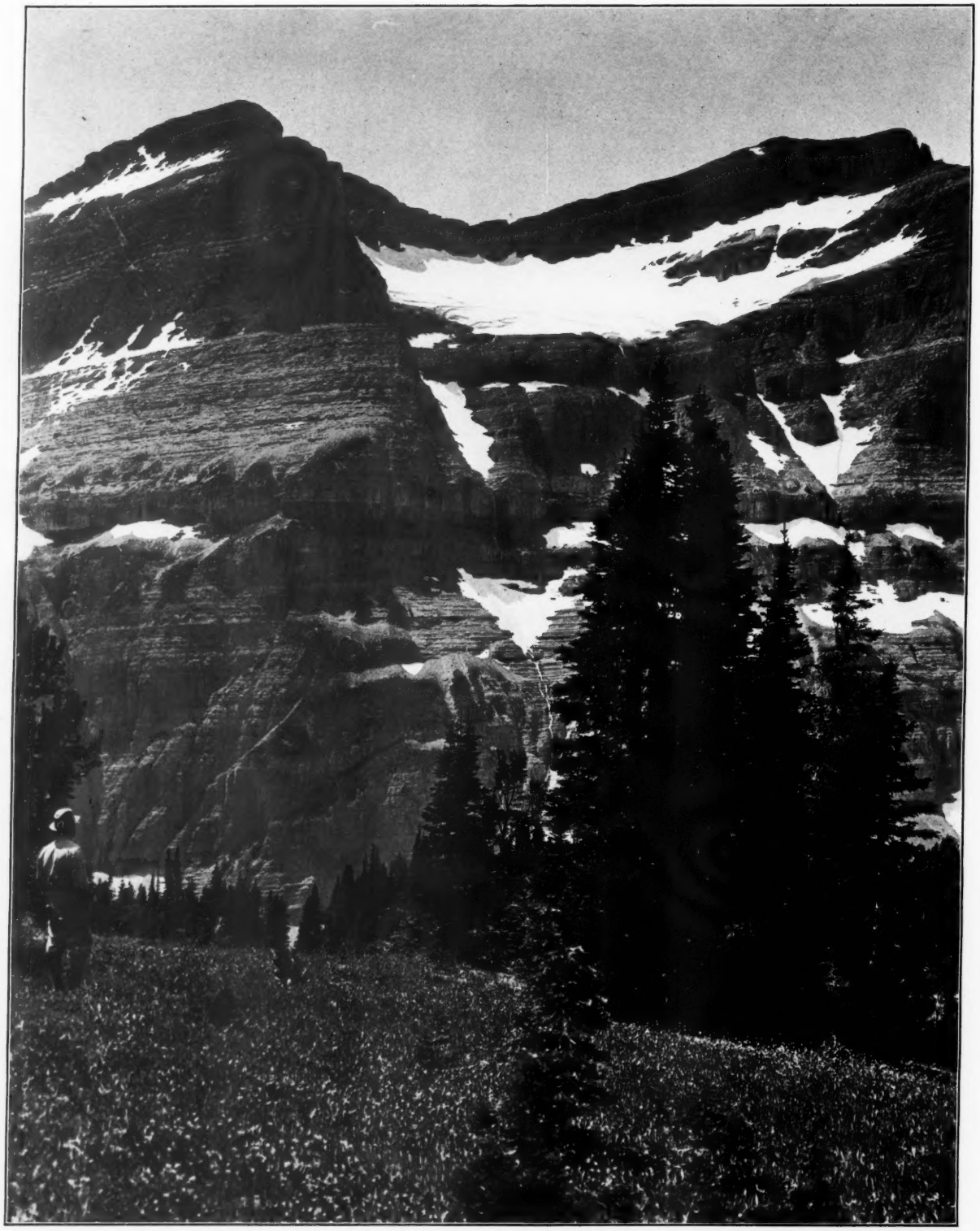
Makers of Good Machinery for Forty Years

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



© 1929

CHARLES ENEU JOHNSON AND COMPANY



REPUBLIC BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES



F. J. HEER
President-Treasurer
F. J. Heer Printing
Co., Columbus,
Ohio

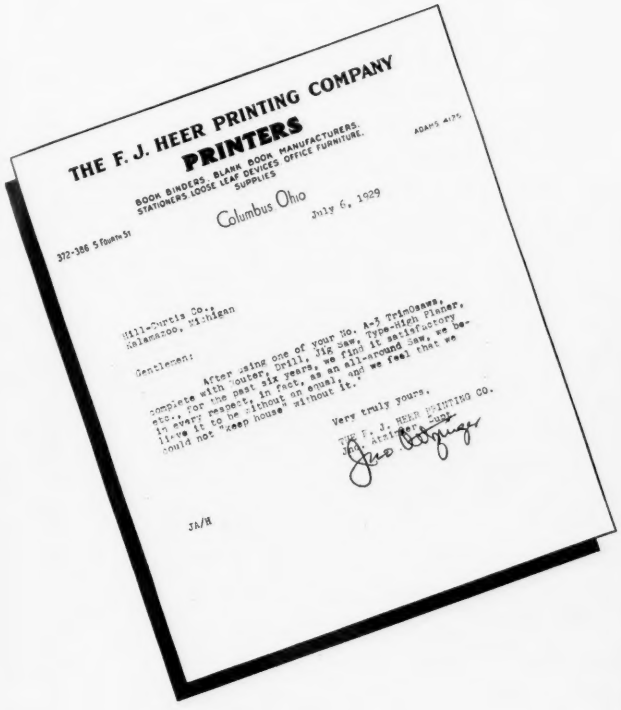
COLUMBUS *speaks*
~After Six Years' Service

F. J. HEER PRINTING COMPANY, Columbus, Ohio

says—

1. **Satisfactory in every respect.**
2. **Without an equal.**
3. **Could not keep house without the**

TRIMOSAW



THE F. J. HEER PRINTING COMPANY
PRINTERS
BOOK BINDERS, BLANK BOOK MANUFACTURERS,
STATIONERS LOOSE LEAF DEVICES OFFICE FURNITURE.
SUPPLIES

372-386 S Fourth St

Columbus Ohio

July 6, 1929

Hill-Curtis Co.,
Kalamazoo, Michigan

Gentlemen:

After using one of your No. A-3 TrimoSaws, complete with router, drill, jig saw, Type-Hide planer, etc., for the past six years, we find it satisfactory in every respect; in fact, as an all-around saw, we believe it to be without an equal, and we feel that we could not "keep house" without it.

Very truly yours,

THE F. J. HEER PRINTING CO.
By Geo. Metzinger, Asst.

JA/H



HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

POWER MITERING MACHINES

SAWS-SAW TRIMMERS

MAKE-UP TRUCKS

TYPE WASH

LEAD CUTTERS

GALLEYS

CHASES

Amsco Products

A general and growing line of printers equipment worthy of any plant in the country

For Sale by All Progressive Dealers

Electric Welded Steel Chases
Book Chases
Folio and Quarto Chases
Quadruple Chases
Duplex Chases
Stereotype Chases
Cast Iron Electrotype Chases
Job Press Chases
Automatic Press Chases
Publication Chases

Steel Galleys
Brass Galleys
Rule and Lead Cutters
Low Slug Cutter
Combination Cutter and Miterer

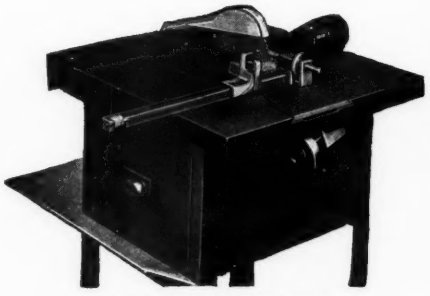
Make-up Man's Cutter
Amsco Hand Mitering Machine
Amsco Printer's Bench Saw
Amsco Saw and Trimmer
Amsco Power Mitering Machine
Amsco Newspaper Make-up Trucks
Amsco Form Trucks and Roller Supporters
Brass Rule
Amsco Anti-Offset Compound
Amscol Type Wash

"AMSCO" PRODUCTS · AMERICAN STEEL CHASE COMPANY

This Mark Your Guarantee



Amsco Power Mitering Machine



Amsco Saw and Trimmer

Manufactured by

AMERICAN STEEL CHASE COMPANY

122-130 CENTRE STREET • • • • NEW YORK

FOLLOW THE **AMSCO** LINE

FOR GREATER VALUES

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Monotype Faces

Are Now Available for the

Thompson Typecaster

All Monotype Display Matrices in sizes up to 36 point are now available for casting on the Thompson Typecaster, also all Monotype Giant Caster Matrices in 42 and 48 point. The typographic resources of Monotype and Thompson users now include more than 4,000 faces and sizes, over twenty-five hundred borders and ornaments, as well as thousands of special characters.

Many of the finest Goudy faces are exclusively available on the Monotype and on the Thompson

LANSTON MONOTYPE MACHINE CO.
Monotype Bldg., Philadelphia, Pa.

The Monotype Typesetting Machine sets type from 4 to 24 point in all measures up to 60 picas wide. (Can be equipped to cast display type, rules, leads and slugs.)

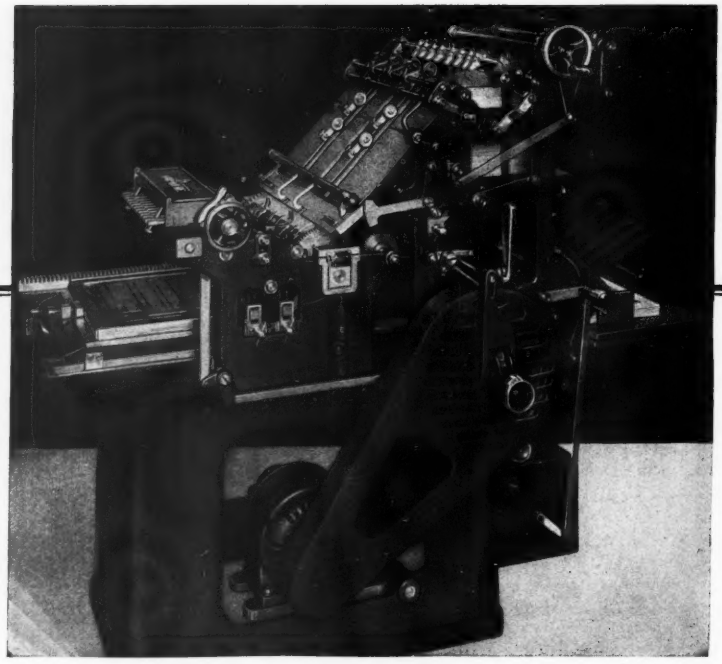
The Monotype Type-&-Rule Caster makes type and decorative material in all sizes from 4 to 36 point, and rules, leads and slugs in sizes from 1½ to 12 point, either in strips or automatically delivered cut to any desired measure.

The Thompson Typecaster makes type and decorative material in sizes up to 48 point.

The Monotype Material Making Machine makes strip design borders, rules, leads and slugs and single-column dashes and rules.

The Monotype Giant Caster makes type in 42, 48, 60 and 72 point and metal furniture from 18 to 72 point.

Set in Monotype Garamond Bold No. 548



SALGOLD "Automatic Jobber"

A real fast automatic flat-bed press for the small and medium sized printing plant

This is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

Priced to meet every pocketbook

IT COMBINES good work with ease and simplicity of make-ready and perfect register up to four colors and production at a speed that is positive.

The way to obtain all of this is through a genuine automatic jobber press as exemplified in the SALGOLD AUTOMATIC JOBBER Cylinder. It is not a jobber platen press with automatic feeding attachments. It is, instead, a real fast automatic flat-bed printing press unit adapted to every kind of printing production, whether in one color or up to four colors, and capable of handling each kind of paper, from the cheapest to the most expensive art paper, as well as carton board, envelopes, etc. In other words, if you wish a complete automatic printing machine to turn out the plainest as well as the most expensive art work in colors at speed production, purchase a SALGOLD AUTOMATIC JOBBER. The quality of the machine is high and the price right and within reach of each and every good printer.

Salgold Machines are sold on the basis of integrity, character and honorable dealings, plus knowledge—profit-making machines for the printing plant and allied industries. Tell us about your production problems and perhaps we can suggest something, as we have every facility to be of real service to you.

For sale exclusively by... **Howard D. Salins Golding Printing Mach. *Inc.***

608 SOUTH DEARBORN STREET CHICAGO, ILLINOIS

Telephone HARRISON 5936

50 VANDERCOOK
Rigid-Bed Proof Presses
In Five ENGLISH Printing Plants

Wherever efficiency and quality in the printer's art is sought, the help of VANDERCOOK rigid-bed PROOF PRESSES is considered an important factor.

The three sizes here shown are favorites where hand inking is all that is required.

For the Shop producing a very large volume of work requiring thousands of copies a day from composing-room presses, the Vandercook Composing-Room Cylinders with automatic inking, grippers, sheet feed, trip, sheet brush, etc., are recommended. For Production Work not requiring grippers, etc., the Vandercook Roller Series Presses with Inking System are best.

A simple, accurate register device makes color proofing possible. Other exclusive features add greatly to the popularity of these presses.

Write today for full details, specifications and name of nearest dealer

Vandercook & Sons

ORIGINATORS of the MODERN PROOF PRESS

900 N. Kilpatrick Ave., Chicago

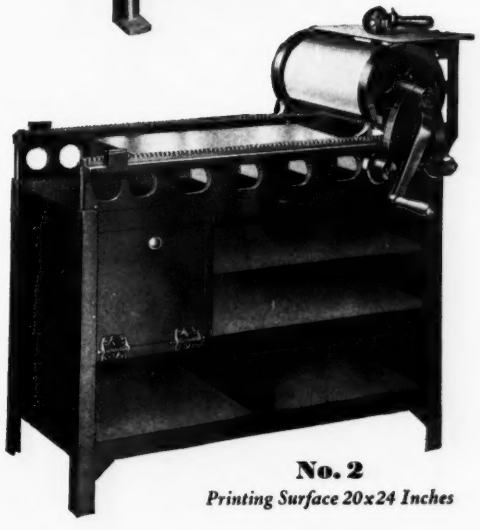
3 SIZES
3 PRICES
1 QUALITY



No. 1
Printing Surface 14x18 Inches



No. 14
Printing Surface 14x24 Inches

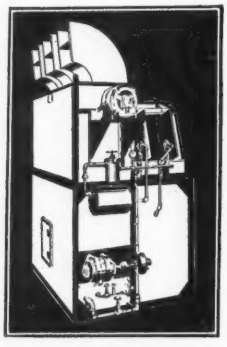


No. 2
Printing Surface 20x24 Inches

Question: Do plants really *want* even humidity... even temperature!

Here is the way to get it—accurately—at less expense than ever before—with less trouble —with greater flexibility of installation and operation.

AN entirely new aspect is given air conditioning problems by the York Air-Conditioning Unit. There is no so-called "central system," with distributing ducts. A York Unit works as independently as any machine in your plant, needing only water, electric and steam connections. It is fully automatic, giving scientific humidity and temperature control. Any number of Units may be used, in any number of departments. *Future* changes in plant layout offer no problem whatever. York Units are simply shifted to meet them or extra Units added. The entire question of correct air conditioning is transferred from one of permanent and extensive plant construction to one of simple machine installation. Every plant official should be familiar with its possibilities. For detailed facts, *write York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia.*



YORK

YORK AIR-CONDITIONING UNIT

Air-Conditioning Unit

YORK HEATING & VENTILATING CORP'N

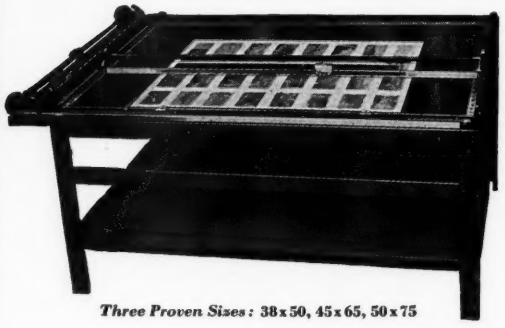
Philadelphia

Better Line-up

will give you the advantage

The Craftsman

Geared Line-up Table



Three Proven Sizes: 38x50, 45x65, 50x75

. . . at the New Low Prices brings you *perfect Line-up*

All features but the lighting are the same. This is omitted; that's why prices are lower.

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner, 2½ inches, ⅛ inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38″ x 50″, 45″ x 65″, 50″ x 75″. Only the price is smaller. Otherwise you get the same unfailingly accurate precision device.

If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

Craftsman

Line-up Table Corporation

Makers of the World's Leading Line-up Device for Printers

49 River Street **Waltham, Mass.**

Sole Distributors for Canada: **Toronto Type Foundry Co., Ltd.**

New Model Miller High-Speed Averages 4,815 Impressions Hourly

THE A. B. HIRSCHFELD PRESS
CONSULTING PRINTERS
1840-1846 CALIFORNIA STREET
DENVER

Miller Printing Machinery Co.
1117-31 Reedsdale St.
Pittsburgh, Pa.

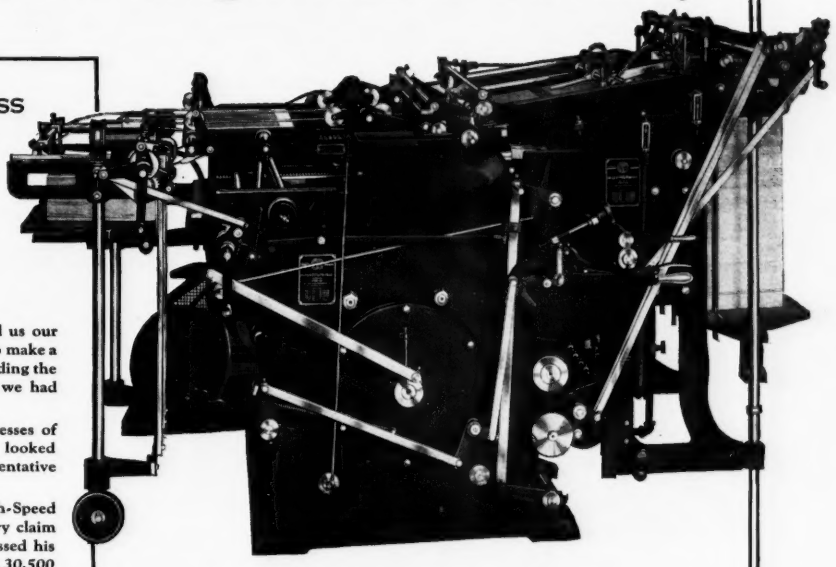
Gentlemen:

Your representative, at the time he sold us our New Model Miller High-Speed Press, asked us to make a frank and honest expression to the factory regarding the operation and performance of this press after we had used it for 60 days.

We operate three automatic cylinder presses of another make and it was only natural that we looked upon the claims and statements of your representative with some doubt.

We have been operating the Miller High-Speed long enough to say that it has come up to every claim made by your salesman. Our pressman has passed his 100% approval of the press. Only last week we ran 30,500 *impressions in 6 hours and 20 minutes.* It is by far the best producer we have in our pressroom.

Yours very truly,
The A. B. Hirschfeld Press
(*Signed*) A. B. Hirschfeld



The 5,000-Per-Hour New Model Miller High-Speed Press
"Speediest Automatic Flat-Bed Press Built"
Sheet Sizes 4 x 7 Inches Up to 13 x 20 Inches

MR. HIRSCHFELD'S letter, reproduced herewith, typifies scores of similar letters received from enthusiastic users setting forth in glowing terms the meritorious and profit-producing performance of their New Model Miller High-Speed Presses.

That the New Model High-Speed is actually yielding a net average production in excess of 3,000 per hour in the aggregate is amply confirmed by the production data submitted by these users. Based on this high average output, maintained under an operating payroll ratio of one pressman to two machines, is it any wonder High-Speed users wax enthusiastic?

"The best producer in our pressroom," as quoted from Mr. Hirschfeld's letter, applies to every High-Speed-equipped shop, as it will in your shop, if installed. Why not now? Descriptive literature, samples of work, production records and other interesting High-Speed data mailed postpaid on request.

Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

PITTSBURGH, U. S. A.

ATLANTA, 203-204 Thrower Bldg.
BOSTON, 603 Atlantic Avenue
CHICAGO, 40 South Clinton Street
DALLAS, 509 South Akard Street
LOS ANGELES, Printing Center Bldg.
DETROIT, 619 Wayne Street
NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street
Miller & Richard, Toronto, Winnipeg, Vancouver
F. T. Wimble & Co., Ltd., Sydney
Lanston Monotype Corp., Ltd., London

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 83 SEPTEMBER, 1929 Number 6

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JAMES T. IGOE COMPANY 215 PRINTERS, CHICAGO, ILLINOIS



JOHN GUTENBERG

Units of five six-point borders of varying tone value are utilized in forming this remarkable portrait set on a linotype by Albert de Sola Cerdan, machinist-operator of *El Noticiero,* Saragossa, Spain. For a copy of the original, which is twenty inches wide, THE INLAND PRINTER is indebted to Linotype & Machinery Limited, London, England. As printed in that company's publication, *The L. & M. News,* where the reduction was greater, its appearance was quite like that of a halftone. A similar effect may be had from this larger reproduction by partially closing the eyes